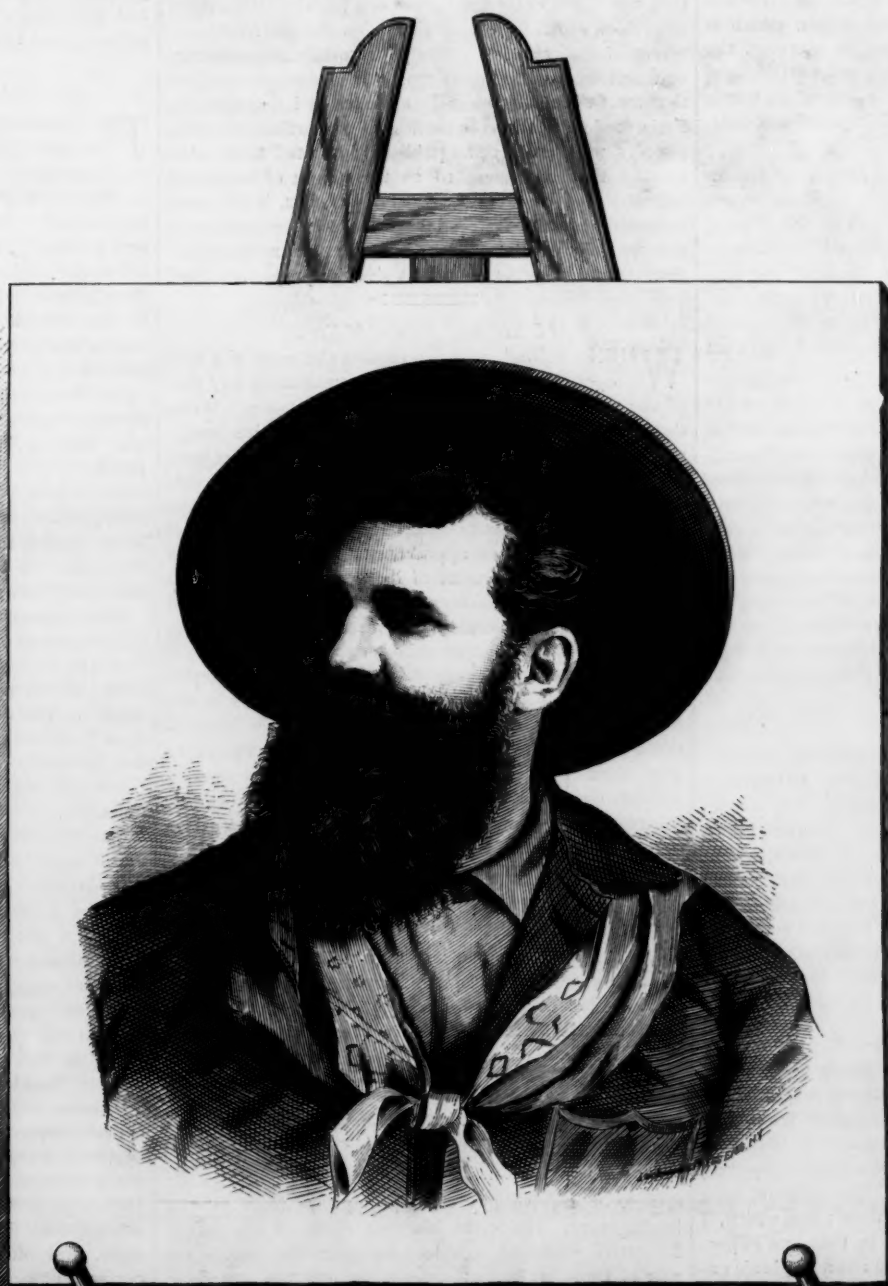




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McKEE RANKIN.





NEW YORK, WEDNESDAY, JUNE 1, 1881.

OUR new art of music was born in the north of England, and was first taught in Italy by the Netherlanders.

MUSIC, although the most ancient and universal art, is nevertheless, as we now understand it, a truly modern one, if not the only classic art of the nineteenth century.

THE tremulous fluttering of the vocal tones in singing known as the *vibrato* style is quite admissible when occasionally used to express great internal agitation. But when employed inconsiderately or persistently it irritates the ear as a flickering light does the eye.

THE symphonies of many modern writers are marked by a superabundance of episodal matter, which is spread forth luxuriantly. In Schubert's, however, the subjects are long and diffusive. This is not a little singular, for his songs are perfectly unique in form, the words finding their truest and most complete expression at once.

ITALIAN opera must be regarded simply as Italian opera. And taken as it stands, with all of its merits and demerits, it is the natural expression of the Italian; and no theorizing or artistic instruction will so change his nature as to make him a Saxon in thought and feeling. Italian operas must therefore remain what they are. To remodel them from the German point of view would be to destroy them. They must be criticised for what they are, not for what they are not.

THE twelfth part of the now celebrated "Dictionary of Music," by Grove, is issued this month by Macmillan & Co. It includes very interesting articles on curious "Programme Music," the laws of "Proportion," "Polyphony" and "Recte et Retro." The renowned musicians of Cincinnati will be pleased on being reminded in its pages of the fact that not only has the grand pianoforte been called "swine-head" on account of its shape, but that music was early connected in idea with pork by the form of the Psalter, which, from its likeness to a pig's head, was described by Prætorius in his "Organographia" as the "istrumento di porco."

THE organ speaks! What soft, mysterious sounds; what murmurings, musings, solemn statements; what majestic repose. The sounds retire, they vanish. It speaks again! serious, calm, grave, contemplative, meditative. How strange silence seems. Once again! It rolls forth a resistless torrent—agitated as an ocean lashed by tempests; it is fired—like flames its utterances run, they spread roaringly. We are inspired with awe. We are spellbound by its magical influence. We rise and depart in silence, spiritually healed or purified by its exorcising power, or elevated by its inspiring ministrations.

POETRY, painting, sculpture, &c., supply us with particular facts in the first place, that by reflection the corresponding feelings may be subsequently formed in the breast; whereas, music communicates with the greatest freedom, and immediately, soul-states with their unceasing fluctuations, neglecting all the outward, accidental circumstances which induce them; and which, if supplied at all, must be secondary in time and importance. In singing, the music appears as an algebraic expression of psychologic experiences, as the record of thoughts and feelings in the abstract, and the text as a circumstantial illustration of its application.

THE motions of a conductor's baton are as the passes of a magician's wand. It calls up the world of invisible spirits, to perform for our gratification an ideal drama in their original and beautiful tonal language; and at the same time to mesmerize us so completely that, looking at the orchestra, we fail to notice anything strange in the singular mechanical actions of the various exponents. We simply hear and fail to see, being fully occupied with the utterances of viewless presences, whose voices, peculiar dispositions and favorite employments

are familiar. The god-like trombones, the languishing clarionets, the noble trumpets, the innocent flutes, are all characteristic, while the myriads of stringed instruments are like untiring, faithful, Protean-like beings, ready to assume any required shape at will.

MENDELSSOHN'S magnetic and fascinating influence was so great that his admirers almost worshiped him. This extreme devotion has led to the publication of some insignificant details of his life, that are seized with avidity by the lovers of his works, who appear to regard him as an almost superhuman ideal, whose slightest acts have deep significance, or are, at least, worthy of record, like those of the patriarchs of old, of whom we read "They girded up their loins and went out." Mendelssohn's great gifts, tenderness of heart, general aptness, nervous energy to sustain prolonged mental exertion, his high culture, religious aspirations, and strong, sympathetic nature combined to make him a most charming companion, ready, and even anxious, to impart pleasure to all those who came within the sphere of his attraction.

WHEN Beethoven's last quartets were given to the world, it was a matter of speculation if they would ever be understood and enjoyed—if the art of music, especially in the department of pure or abstract composition, would not enter upon some new path and leave these marvelous works to rest in silence on the shelves of history, and become at last utterly inscrutable. Beethoven, at that time, suffered more from the conservators of art than from the reformers. Even the learned musician, M. Fétis, made alterations in the scores of Beethoven's symphonies which a German publisher intrusted to his editorship, that now seem to us the height of insolence, pedantry and insufferable conceit. Berlioz, in the most honorable manner, restored these works by preparing new and critically correct editions immediately, enabling conductors of orchestras at once to give the proper readings.

#### MUSICAL JUDGMENT.

WHEN a skillful musician obtains the score of a new opera he peruses it without reproducing any part of the music by an actual sounding of the notes. While thus contemplating the whole work in silence, his imagination enables him to see and hear things neither seen nor heard. No natural defects, which are inseparable from the best performances, nor the influence of the sensuous element of art can interfere with his pure and unbiased reception or apprehension of the ideal of the composer. His judgment of its worth is uninfluenced by the accidental circumstances attending its actual representation. If now this is witnessed—if the opera is represented visibly and audibly in all of its fullness,—his attention is temporarily drawn from the contemplation of the ideal to a consideration of the view of the composer's meaning taken by those engaged in its realization—also to their success or failure in attempting to give their own interpretation—a comparison of this with his own ideal—and also to the effect it produces on the assemblage of which he forms a part, and that will in some degree influence him.

#### ART MATERIAL.

THE germs of music are found in language; and also in nature, although they are hidden so deeply that only the advances in the physical sciences made in the last few centuries led to their discovery. Harmony, that is the characteristic feature of modern music, was discovered by analyzing a single sound, which displays a series of related tones, as the analysis of a ray of light shows a series of related colors.

It is ridiculous to imagine that so highly organized a being as a creative musician would imitate the sounds uttered by animals or birds or those made by insensate things, or receive any such promptings from inferior intelligences. He forms his own means of expression. Executive musicians do indeed condescend to imitate the roar of thunder, &c., as savages imitate the sounds of female animals to capture the males, and for the similar purpose of gaining bread; but art is not brought forth by the exercise of so inferior a faculty of the brain as imitation.

Music was originally formed from speech, unless, indeed, speech was originally formed from song. Instrumental music is evidently a similar development of vocal music. Take, for instance, the rhythms of speech, and they will be found simpler than those of song; and these again are simpler than those of instrumental music.

No soprano singer, however richly endowed by nature, could hope to rival the lovely, sweet-toned, full-toned or brilliant-toned flutes, to be found in a well voiced church organ, or the qualities of tone to be obtained by their

combination, or rise to notes of so great an altitude. Nor could any bass singer compete with the trombones or reach their depth, however deep, profound, rich and strong his voice might be.

But, beyond all consideration of the material element, the structure of a musical composition is as truly representative of the mental power of man—his sense of order and proportion, as its inner signification is of the emotions that move him.

#### GENIUS AND TALENT.

MEN of genius, and particularly great composers, being usually in advance of their age, often meet with great opposition. Men of talent, on the contrary, are moved by the spirit of the times, and fulfill its requirements. They take part in the course of contemporaneous development, and by their aid some special applications of existing knowledge may be made. They gain applause and readily reap reward. A genius, however, is flashed upon the times like a comet among the planets, whose eccentric course contrasts with their more regular and orderly progressions.

Although highly original ideas generally meet with violent opposition, new idioms and styles of musical art have been accepted and welcomed within the past few years that give fresh and varied manifestations of its power, and lead us to believe that the world moves faster and that new thoughts more readily become common property and bases of action in all departments of life.

#### HARMONY VERSUS RHYTHM.

THE course of modern music, from Bach to Berlioz, is, in some respects, analogous to the progression of styles of Greek sculpture. The productions of Phidias, or what we may term the Dorian style, are severe, grand, earnest and calm, and when displaying force do not betray passion. In no case do they appear to be artificial, but in the highest sense artistic; nor is there anywhere the slightest indication of what may be termed an appeal to the beholder. Those of Praxiteles, who succeeded him, which may be called Ionic, are distinguished by their grace and elegance; while those of sculptors, from Lucipias down to Michael Angelo, show constantly the effort to represent, more and more, art in motion, as in the "Mercury," the "Apollo Belvidere," &c., and indicate personal emotions, as in the "Dying Gladiator," the exhibition of pain, as in the "Laocoon;" and of force, combined with passion, as in the "Moses." All of which make as direct appeals to spectators as the statue of Venus with the apple. In these works, beauty is not sought for its own sake, but art is made a means of illustrating stories.

This is precisely what orchestral music is in the hands of Berlioz and others who compose "programme music." The Dorian style corresponds, in the particular mentioned above, with the style of Bach, the Ionic to that of Mozart. The decline of Greek art began when it entered upon the third phase, although making sculpture speak was probably regarded as much an advance by the Greeks as making music speak is counted a gain by ourselves.

The question here arises: Is our new and wonderful art of music similarly beginning a downward course in this particular?

Which is the nobler art, that which exists for its own sake and affects our souls as a direct communication from other souls, as abstract music; or that which does not lead us to look within, but outwards, and that leads us to conjure up, by the aid of the imagination, the outward semblances of things?

The most highly mentally developed peoples of the modern world cultivate harmony, while savages prefer the excitement of a strongly marked rhythm. Harmony appeals most intimately to the soul; strongly marked rhythmic accents do not affect us so profoundly. They are as evidences of the will stimulated into action. Rhythmic motions, therefore, suggest action, indicate processions, dances, gestures and other pantomimic signs, and often cause us involuntarily to make some corresponding motions, or to experience an almost irresistible desire to dance. By their aid, the "music of the soul" may be so secularized that it can be brought into connection with and show its relation to life. By their aid it may be gradually brought from within outwards; and only then can inexpressibly sublime harmonies be allied with other arts, all of which are more nearly related to the external forms of things.

Let the musical student, therefore, learn to interweave melodies to form harmonies, and find in them his most valuable, highly characteristic and peculiar art material—a special means of expression, withheld from other artists but vouchsafed to musicians.

A funeral march, however slow and solemn it may be, is not in the highest style of sacred music, for it leads us



to look for, or to imagine we see, a progressing train of mourners and the last offices performed for all that is left to us of the departed one. The church organ reduces the influence of rhythm to a minimum. It has no percussive accent, and, therefore, opposes a natural resistance to all attempts to make it "mark time" and does not assist willingly in the expression of elaborate rhythmic forms.

For these reasons, among many others, it is seen that the natural limitations of its powers in certain directions render it better adapted to serve the purposes to which it is applied.

#### POPULAR MUSIC.

MUSIC that finds an echo in the breasts of multitudes must contain within itself some secret charm which students should seek to discover; for thus they may find clues to new realms of thought, feeling, and modes of expression, which, when explored, may yield rich treasures.

Melodies enjoyed by the masses of the people seldom depend on the harmony or accompaniment as an additional means of expression. They may be heard from barrel organs and military bands, be converted into dance music or pianoforte exercises, and yet retain their freshness. Their vitality is extraordinary. What other artists, what painters for instance, could invent forms hitherto wholly unknown and portray their principal characteristics, or indicate their inner natures so well by a significant expression, that, when modified by engravers, retouched by colorists, or metamorphosed in the way that melodies frequently are, they would in every case retain their individuality? The spirit of music is therefore so far independent of the materiality by which it is made manifest: being recognizable, if not appearing as unchanged in its transmigrations. Many great composers have idealized the melodies of the people, making their beauties more apparent to artists and extending their influence to foreign countries. Beethoven so treated the Scotch melodies, Chopin the Polish, Liszt the Hungarian, Rossini the Alpine, Auber the Neapolitan, and Gottschalk the Louisiana and Southern Creole melodies. The Scandinavian melodies have been so well treated by Edward Grieg, of Norway, and also by Asger Hamerik, now of Baltimore, that they bid fair to become more widely known and greatly enjoyed.

The Scandinavian composers generally, by studying the works of the great symphonic writers, by striving as earnest students to become masters of the classic forms of modern instrumental music, and then by turning their attention to the musical idioms of their native land, have formed a school of art which greatly enriches the library of the musician.

#### MINOR TOPICS.

NOVEL musical instruments are continually being presented to the public. Some of them have a certain artistic value, while others only excite interest for the moment. A late invention in this direction is the rock harmonicon, which has been exhibited and performed upon by Daniel Till and two sons at the Crystal Palace, London. They had much success with it. The instrument has a compass of five octaves, and is formed of stones found on Skiddaw. The stones are placed upon bands of straw, and vary from six inches to four feet in length. The tones obtained from these stones are said to be extremely rich and melodious, some of the larger ones rivaling the volume of sound that a deep-toned bell produces. Handel's "Harmonious Blacksmith," with variations, is reported to be the most effective piece in the repertoire.

Dr. W. H. STOWE offers the following four reasons for the gradual rise in pitch of the orchestra: First, the excess of true fifths, as tuned to by violins, over corresponding octaves; secondly, the rise, by heat, of modern wind instruments; thirdly, the difficulty of appreciating slow beats leading players, for the sake of prominence, to tune slightly above absolute unison; fourthly, the predominant effect on the ear of a sharper over a flatter note, causing a steady rise in the instruments susceptible to tuning. The two first reasons cover the ground pretty well.

ANALYTICAL programmes are often written by inexperienced and sometimes uneducated persons. In order to establish the truth of this assertion, the *London Musical Times* quotes the following twaddle from the programme of a concert of chamber music, and relates to Beethoven's Sonata in E, Op. 14, No. 1, for pianoforte: "The theme is a connected flow, flowing back when it is varied. The second one is very delicate, but not flowing in one wave like the other. The allegretto is, a bearable tragedy—not deep or painful; it comes to the surface with incisive notes, but not often. The second part is its relief, or sleep, and it ends in the same strain. The rondo follows. It has a slightly feverish life; its episodes and variations are of an unstable or

capricious nature, except one in G, which is decided, but there is no return to that key."

BEETHOVEN'S "Ninth Symphony" has always been as obstinately cried down as extolled. Artists and composers of great talent have opposed it as being a work of a disordered brain, not at all comparable with some of the earlier compositions by the same great master. Even such men as Spohr wrote of this colossal work in this wise: "Increasing deafness could not fail to act banefully on the imagination. His continued efforts at originality could not, as formerly, be guarded from errors of judgment. Is it, therefore, to be wondered at if his productions became more and more eccentric, incoherent and unintelligible? True it is, there are people who profess to understand them, and are so overjoyed at this privilege that they esteem them far above his earlier masterpieces. For my part, I confess that I have never been able to appreciate his later works. The Ninth Symphony, as regards the first three movements, is, in spite of occasional traits of genius, inferior to any of his former ones; but the conception of Schiller's ode in the fourth movement is so utterly monstrous and absurd, that it is beyond my comprehension how Beethoven could write such a thing."

Mr. GYE, the manager of the Covent Garden Theatre, London, has decided to raise the prices of certain seats in his house. Like all other changes, this one has called forth many letters from those who have been steadily occupying the seats alluded to, but who emphatically object to paying a dollar or so more than they have done. Nevertheless, like Mr. Mapleson's subscribers last season at the Academy of Music here, who first grumbled at the prices fixed, but paid them afterwards, so the patrons of Mr. Gye have acted. Such opera habitués do not pay for the pleasure they derive from the performance, but because fashion impels them to attend the opera—in fact, demands it.

It has been said that Gounod has decided to stop writing operas. According to the majority of reliable critics his last opera, "Le Tribut de Zamora," is hardly a *succès d'estime*—in fact, has proved a general disappointment. Not that the work does not contain many isolated beautiful pieces, but as a whole the opera is said to lack unity, strength and deep interest. There can be no doubt that since "Faust," Gounod has produced only inferior works, each succeeding one exhibiting a weakening of creative power.

WHAT Thomas and Damrosch have accomplished in the way of classical music, Bial and Gilmore have accomplished in the domain of popular music. Mr. Bial, as a conductor of light works, cannot be overestimated. He possesses certain necessary qualities to insure success in the interpretation of dance rhythms, and certainly succeeds in obtaining the best work from the performers under his direction. Mr. Gilmore has also proved himself to be an enthusiastic worker in the cause of spreading a taste for good popular music, and has succeeded in bringing his band to a great degree of perfection—so much so, in fact, that it can favorably compare with any similar organization in Europe. Mr. Gilmore begins his engagement at Manhattan Beach, Coney Island, on Saturday week, June 11.

THE Rev. H. G. Bonavia Hunt, warden and chaplain of Trinity College, London, has conceived a new idea, that of preaching a course of short sermons to musicians. The services at which they will be delivered are to be fully choral. The subjects, according to announcement, are "The opening of life," "The church organist in his relation to clergy and choir," "The organist in his relation to the congregation," "The cares and trials of the professional life," "The true dignity of the musical calling," &c. Although these sermons are primarily addressed to members of the musical profession, all persons who love music are also specially invited to attend.

In order to encourage and stimulate native musical talent, the Academic Board of Trinity College, London, has recently issued a prospectus of another chamber music competition. Sir Michael Costa, in 1879, awarded the two prizes then offered to string quartets, both of which proved to be compositions by C. E. Stephens. Rewards offered for such works cannot fail to bring forth admirable results, for when young composers have advanced so far as to be able to write even a fair string quartet, it is more than probable that their creations in other branches of musical literature will reach a pretty high standard.

EVEN Popes have not scorned to write opera librettos, as the following relation will prove. Searching for information with regard to the time when the first musical drama was represented in Rome, a learned critic made the following discovery. It was during the carnival of 1634 that the first representation of an opera took place. It resembled as far as possible for those days the opera of the present time. The composer of the music was named Stephen Landi, and the author of the libretto was no other than he who later became Pope under the title of Clement IX. The melodrama written by Giulio Rospigliosi, the future Clement

IX., brought on the stage a saint and a papal nuncio, the devil and the angels, and the "virtues," who danced. The opera was represented before Prince Alexander Charles, of Poland, in a theatre able to seat 3,000 spectators, and which was constructed by the order of Cardinal Barberini, whose brother was then Pope Urban VIII. From this it will be seen that, however fiercely preachers may now denounce the theatre and opera, in former times many of its members took a vital and active part in such elaborate and absorbing amusements.

A LONDON musical journal calls attention to the fact that an innovation upon the established custom of playing common-place dance music in theatres during the evening has recently been made at the Court Theatre, the *répertoire* being now exclusively drawn from high class chamber music and the orchestral works of the great masters. Wilson Barrett, the lessee, deserves every credit for initiating so desirable a reform, for all but uneducated persons will admit that this step is in the right direction. It is to be regretted that in New York theatres scarcely aught else than the veriest trash is played. Our managers might at least make a laudable attempt to raise the standard of works as well as their execution. It would pay in the end.

#### BRIEFS AND SEMI-BRIEFS.

....Campanini sailed for Europe on last Saturday, May 28, with Mme. Campanini.

....The "Pirates of Penzance" has fallen into the clutches of "home talent" all over the country.

....The song of the moonshiner is naturally worded thus: "With all thy faults I love thee—still."

....Jenny Lind-Goldschmidt is living in London, and is said to be the happy possessor of \$1,000,000.

....The Mahn Opera Company is playing at the Fifth Avenue Theatre in Von Suppé's "Donna Juanita."

....The choir of St. Stephen's sang, for the first time in that church, on last Sunday week, May 24, Haydn's "Sixth Mass."

....Gerster was in Philadelphia last week. There is some talk of her appearing in English opera next season with Brignoli.

....There have already been numerous applications to join the Music Festival chorus which Theodore Thomas is organizing for May, 1882.

....Emma Juch, the young American, who has gone to Europe to join Colonel Mapleson's opera company, was a pupil of Mme. Murio-Celli.

....The English version of "Madame Favart" had a run of over a year in London. It will be produced here next season by the Comley-Barton troupe.

....It is believed in managerial circles that the rage for light opera will last for several seasons to come, and many new troupes will be formed during the summer.

....Gilmore's Band is drawing large audiences every night to Koster & Bial's. Walter Emerson, the cornet soloist, continues to be one of the leading features of the performance.

....Some of the Boston papers do not pay the highest compliments to the Comley-Barton "Olivette" Company, and say that the difference between its version of the operetta and others is of little account.

....Mr. Holden's new church music book has been selling remarkably well. It seems to have struck the popular taste, as well as to have made the very best impression on choir leaders. The selections are admirable.

....The musical agencies in this city publish little pamphlets, with the names and, in many cases, the photographs of the singers on their list. Their name is legion. Most of the aspiring vocalists are members of city choirs.

....Mme. Lablache, the distinguished contralto, who is just now in New York, had a farewell concert in Chickering Hall before her departure for London to join Her Majesty's Opera Company. She had the assistance of a number of favorite artists.

....An opera by Alfred Cellier, entitled "Nell Gwynne," will be produced in September by the Comley-Barton Company. It is said to teem with bright melodies, and to be worthy of the reputation of the gentleman who for years has been among the recognized leaders of musical thought in London.

....The Diller Memorial Concert took place on Tuesday evening, May 24, at the Brooklyn Academy of Music. Among the soloists were Hattie Louise Simms, soprano; Emma Wilkinson, contralto; George L. Ellard, tenor, and E. W. Bray, bass; the New York Philharmonic Club and the chorus of the Brooklyn Vocal Society.

....On Thursday night, May 26, the Brooklyn Academy of Music was packed by a crowd of working women, who had been invited to a free concert provided for them by a committee of Brooklyn ladies. The following artists took part: Constance Howard, W. D. Marks, A. Liberati, cornetist, Jennie Owens, Emily Spader, &c. The affair was very successful.

....Messrs. Stephens and Solomon, the authors and composers of "Billee Taylor," are said to have completed a new



opera for J. C. Scanlan, which is said to be even better than its predecessor. It will not be published until after its presentation in this country. Mr. Scanlan will sail for England on June 11 for the purpose of making the necessary arrangements.

....Pupils of Liszt are everywhere becoming plentiful. England has many of them. We are having quite a number of them here. To have studied for years with a fairly good teacher of the piano counts comparatively for little, but to have seen the Abbé once lay his elbow on the keys while he snapped his fingers at a pet cat makes many a poor player "a pupil of Liszt."

....Audran's comic opera, "La Mascotte," was represented for the first time in Philadelphia, at the Chestnut Street Opera House, last week, to a very large audience, the occasion being the annual benefit of J. Fred Zimmerman, the manager of that theatre. Marie Conron sang the part of *Bettina*; Miss Montgriffo, *Fiammetto*; W. F. Bishop, *Pippo*, and Murry Woods, the *Prince of Piambino*.

....Rudolph Bial has control of an excellent orchestra at Metropolitan Concert Hall for the summer season. The audiences have been large every night. The programmes are skillfully arranged and the entertainments are of the best class, varied in character and never trashy. The hall is a cheerful and attractive place of amusement. It is therefore no wonder that the public patronize it so well.

....Napoleon W. Gould, who recently died in his sixty-second year, at No. 168 East Thirty-second street, was an Englishman and had been a member of Chrystie's Negro Minstrel Troupe. He is said to have been the first banjoist who ever played on the stage. He was afterward a player with Dan Bryant's company, with whom he remained for a number of years, after which he retired to private life, having been eighteen years before the country as a banjoist. After leaving the stage he became a teacher of the banjo and the guitar.

....Meyerbeer's "Pardon de Ploermel," which has not been heard on the French stage for some time, was successfully revived at the Paris Opéra Comique last week. Marie Van Zandt sustained the trying part of *Dinorah*. The little prima donna was repeatedly applauded, and in the shadow song fairly took the house by storm. The opera, however, hardly suits her young voice so well as "Mignon." There was a brilliant audience.

....Etelka Gerster will sail for Europe in the Britannic, on next Saturday, June 4. Before she starts a farewell concert will be given for her benefit in the Academy of Music. Arrangements for the affair have been making for some time past by Mme. Gerster's friends. The distinguished prima donna will have at this concert the co-operation of Theodore Thomas and a complete orchestra, and several eminent artists will take part.

....The recently restored Episcopal church of St. Andrew, in the pretty old town of Stamford, Conn., was reopened on Wednesday last, May 25, by the Right Reverend John Williams, D. D., bishop of the diocese. Two special full choral services were held, at which the music was rendered by the surplined choir of boys and men from the Episcopal church of St. John, Varick street, New York, under the direction of George F. Le Jeune, organist.

....Francisca Guthrie has been singing the leading rôle of Phoebe in the Standard "Billie Taylor," and has scored a pronounced hit. She has a sweet fresh voice and unusually careful training. Eugene Clark, Signor Brocolini, Emma Guthrie and Jennie Hughes, during the last representations took the place of the people now "on the road," and gave a strong and even performance. Yesterday (Tuesday) was the last night of "Billie Taylor" at this theatre.

....Arrangements have been perfected between John A. McCaull, the proprietor and manager of the Bijou Opera House, and Mr. De Fosses, representing M. Audran, the composer of "Olivette," "The Mascot" and other operas, by which Mr. McCaull has secured from the author the exclusive right for the United States in a new opera, which will be produced at the Bijou Opera House on the 3d of next October. M. Audran will come to America in the fall and supervise the presentation of his work in person and conduct the orchestra.

....Max Strakosch, the well known operatic manager and musician, made an assignment Thursday to Charles H. Neilson, his brother-in-law, for the benefit of creditors, without preference. Mr. Strakosch has been very unfortunate in his ventures lately; he entered into many contracts and obligations which he was unable to fulfill, and in order to settle up matters he decided to make an assignment and divide what assets he has among the creditors. The amount of his liabilities is not definitely known, as many are contingent, in the shape of damages likely to arise from breach of contracts, &c.

....Among the items of European news comes that of the removal of the celebrated Mme. Marchesi, the most renowned of all as a teacher of the art of singing and cultivation of the voice, from Vienna, where she has resided so many years, to Paris. She will open her school in Paris on October 1. The principal cause of this change, the death of an only and dearly beloved daughter last fall, makes it advisable that she should have a complete change, her

physicians strongly recommending it. There has been much opposition in Vienna to the projected change, as her popularity draws many to that city to avail themselves of her knowledge; but she has decided to make Paris her future home.

## CORRESPONDENTS' NOTES.

ADRIAN, Mich., May 20.—The Jackson Amphion Society, assisted by the Franz Schubert Club, of the same place, comprising seventy people, came to our city last week and produced the "Pirates of Penzance" to the largest audience our opera house has seen this season. They came under Mr. Stevenson's management, and, for an amateur entertainment, it has never been equaled here. Ford's Comic Opera Company in "Olivette" played at the opera house, May 10, to a fair audience. The company is a strong one and gave excellent satisfaction. Manager Whitney, of Detroit, has leased the opera house, and will include Adrian in his circuit next season. H.

BALTIMORE, Md., May 27.—Academy—Madame Gerster is much beloved in this city, as the grand ovations given her on Monday and Wednesday evening, 23d and 25th, showed. Both evenings she was in the best of trim; and the audiences were prepared to encore every one of her numbers. One very popular piece was a little German laughing song, which was exquisitely sung. It is a matter of general regret that this is probably the last time we shall listen to this great singer. She will always be received here, should she ever favor us again, with open hearts and outstretched arms. Miss Winant was also in splendid voice, and, as foretold by her splendid singing on the night of the Oratorio's concert, has won another great success. Mr. Montegriffo, the tenor, sang very sweetly. (By the way, Mr. Montegriffo is a former Baltimorean.) Adolph Fischer showed himself an artist of most decided skill. His performances on the violoncello were wonderful. Mr. Lavalie is a pianist of great merit, and won several hearty recalls. These two concerts were the musical events of the season, being, without doubt, the finest array of talent that has been here in one combination. T. L. B.

CEDAR RAPIDS, Iowa, May 25.—The third annual May Festival, May 10, 11, 12 and 13, was a gratifying pecuniary as well as artistic success. The work attacked was Mozart's "Twelfth Massachusetts," as the *Republican's* æsthetic compositor, in the innocence of his heart, made it read. The work was given entire, a high compliment to the ability of the chorus in mastering, in a short time, all of its fearfully difficult music, and to Professor H. R. Palmer, whose skillful and firm, but courteous leadership, made success a possibility. In the second part of the closing performance, the song singing of Mrs. F. B. Hazen, Mount Carroll, Ill., and of Jules G. Lombard, of Chicago, raised the audience to great enthusiasm. Coming are: Phelps Combination Concert Company, a Chicago affair, May 26, and the Fisk Jubilee Singers, June 9. M.

CHICAGO, May 26.—The most important event of the week has been the first appearance in our city of Frederic Archer, the well known English organist, and Constantin Sternberg, the young Russian pianist, at Hershey Music Hall. The excellent concert organ enabled Mr. Archer to display his ability to the best advantage. I find him eminently a sensational, not to say tricky, player, making his effects principally by ingenious registration and brilliant displays of technical ability. His selections were of a character well calculated to please the average audience. Friday evening he played the "William Tell" overture, a prelude and fugue of Bach, a very brilliant gavotte by A. Thomas, and Batiste's allegro in B minor. Of these, the overture was the most satisfactory and the Bach number the least so. In the latter he depended mainly upon variety and striking contrast in the registration for his effects, instead of relying upon the beauty and grandeur of the thoughts expressed and a few simple and chaste combinations. While his style is quite contrary to the traditional rendition of Bach's writings, and to me is much less satisfactory, it must be confessed that it makes these works much more interesting to the average concert-goer. At the Saturday matinée he played a Mendelssohn sonata, two works of his own and one of Wely's offertories de Saint Cecile. On both occasions he was received with the most unmistakable tokens of approbation and was several times encoored. Mr. Sternberg also made an excellent impression in works by Liszt, Moszkowski, Chopin and Grieg, though we could well have spared the works of the latter "Aus dem Volksleben" in favor of something of greater musical value. Mr. Sternberg's playing was musically, conscientious, and thoroughly enjoyable. If I might be allowed to mention one number particularly where all was so excellent, I should name the Liszt Polonaise in E major, which pleased me most. I particularly admired his beautiful singing tone in all soft and sustained passages. He was also the recipient of several encores. Miss Frost made a decided failure, which, as I am told, she has but just recovered from a severe illness, may on that ground be forgiven her. The most recent of Mr. Eddy's "National Programmes" is as follows: Prelude and Fugue in A flat (Ouseley); Andante in G (Wesley); Theme and Variations in A (Henry Carter); "Siciliano" (E. T. Hopkins); Sonata in C (G. A. Macfarren); Andante in A (Henry Smart);

"Pastorale" in G, op. 38, No. 6 (W. T. Best); Concert Variations on an original theme (Archer). The Chicago Musical Club, comprising H. Schönfeld, A. Rosenbecker, A. Liesegang, and Fidelia Densmore, gave a very successful and gratifying concert before a large audience at Watertown, Wis., on Monday evening, 23d. The promenade concert given by Mme. Rounseville, director, assisted by Kate Royston, soprano, and Kate Cohen, accompanist, at the opening of the Vincennes Art Gallery, on the evening of May 19, was a very brilliant and enjoyable affair. The programme following was well rendered throughout, without notes: a, Reception March, 6, galop (Dressler), Alma, Henry and Clara Jevne; duet, Rondo and Finale from the Violin Concerto, Op. 64 (Mendelssohn), Hattie A. Moore and Mary P. Hendrick; "Bubbling Spring" (Rive-King), Annie Sherman; Aria, "Una voce poco fa" (Rossini), Kate Royston; Polonaise, Op. 40 (Chopin), Anna Hurlburt; Polacca Brillante, for two pianos (Weber), Annie Sherman and Grace Beryson; Soirées de Vienne, in A minor (Schubert-Liszt), Celinda A. Carter; waltz (Patterson), Kate Royston; a, Gavotte, from the sixth violin suite, arranged for the left hand (Bach-Joseffy), 6, "Home, Sweet Home," grand concert paraphrase, for the left hand only (Batiste), Anna Hurlburt; Movement Perpetual (Weber), Grace Beryson; Capriccio, Brillante, Op. 22 (Mendelssohn), Annie Sherman; orchestral parts on second piano, Grace Beryson. These concert receptions are to be made a monthly feature of the institution. The Apollo Club gave an extra concert this evening, the proceeds to be applied towards payment of its debt. FREDERIC GRANT GLEASON.

DETROIT, May 27.—On Saturday, the 21st instant, a section of the Detroit Musical Society gave a ballad concert at the Music Hall. The part singing was good, excepting Fiori's "Il pescatore Siciliano," which was given in English, and without the least regard to the dainty harmonies of that popular Italian writer. Mr. Warren, a baritone gifted with a healthy voice, though slightly strained in the upper register and consequently rough in the lower, sang very acceptably Lachner's "Thou Everywhere." The rest of the solo singing was very poor. F. Abel, Jr., tried to play the 'cello part in the lovely Chopin polonaise for pianoforte and 'cello. In this *morceau* as well as in the obligato to the Lachner song the playing was mere scratching, distressing to body and mind, though we saw several old dowagers, with no music in their hearts or ears, smiling most graciously at this youthful and untutored rival of Joltermann, Davidoff or Popper. On Wednesday afternoon, the 25th, Mr. Batchelder, organist at St. Paul's, gave another organ recital, which was the more interesting since it was free from any exhibition in organ playing by half-trained pupils. Mr. Batchelder's excellent selections were: Fugue in E minor, Peder's Ed., B. II., No. 9 (Bach); "Evening Prayer" (Smart); concerto No. 5 (Handel) fantasia in D minor (Worpe); introduction and double fugue (Merkel). He was assisted by Miss Skinner, who sang three admirable songs in a most uninteresting manner, and by Miss Roberts, whose fine alto voice shows lack of training but at least does not shock the ear with a persistent variance in pitch with that of the organ. Thursday, Ascension Day the Episcopal clergy of Detroit united in holding services at St. John's Church, the music being furnished by the united voices of representatives of several choirs, under the direction of J. de Zielinski, organist and choirmaster of St. John's. The following was some of the music, which in the choral effects was particularly fine: Venite, in E flat (Buck); Te Deum, in E flat (Baumbach); Jubilate, in E flat (Jackson); Kyrie and Gloria Tibi, in F (Tours); Anthem: "Lift up your Heads," from "Messiah"; Sanctus, Gounod. \* \* \*

MILWAUKEE, Wis., May 24.—The Fifth Avenue Company gave "Olivette" and "Billie Taylor" here last week, and return next Sunday. The following programme from the School of Music at Ripon College, in charge of Professor D. F. Stillman, speaks for itself. Miss Judd is a young girl only sixteen, but has very marked talent. It would be hard to find a programme anywhere which gives evidence of higher aims on the part of leader and pupil. School of Music Ripon College. Pianoforte recital by Alice C. Judd: a, Loure, from third suite for 'cello—6, Gavotte, from sixth 'cello sonata—(Bach); Sonata, op. 27, No. 2—I. Adagio sostenuto, 2. Allegretto, 3. Presto agitato—(Beethoven); a, Novlette, op. 21, No. 7—6, Aufschwung, from op. 12—c, Allegro, from op. 26—(Schumann); a, Berceuse, op. 57—d, Rondo, op. 16—c, Ballade, op. 47—(Chopin); a, Spinnerlie—6, Polonaise in E—(Liszt). F.

RICHMOND, Va., May 28.—The knights templars of Boston and Providence, R. I., accompanied by the Reeves America Band, of Providence, and the Boston Band, arrived on the 23d, and our people had the pleasure of enjoying the best band music which has ever been heard in this city. On the eve of the 26th the Reeves Band gave an open air concert on Broadway which attracted several thousand spectators, who were very demonstrative with their applause, and showed their appreciation of this excellent organization. A complimentary performance was tendered the visiting Sir Knights at Mozart Hall on the 26th, when the "Doctor of Alcantara" was presented by the Mozart Company, with Mrs. Berna and Messrs. Huff and Bernard in the principal rôles. The Mozart musicale, on the 27th, was well attended, and a splendid programme presented. Mrs. Barton, of Knoxville, Tenn.



made her first appearance before a Richmond audience and sang two numbers, which elicited the warmest and most enthusiastic applause, which was justly bestowed, as she has a fine voice, which is highly cultivated. B.

SCRANTON, Pa., May 26.—Events musical have been quite lively in this city for some time past. Last week we had, under the direction of Kate Miles, one of our local sopranos, three performances of "The Pirates of Penzance" by the Juvenile Opera Company, and the manner in which it was presented reflects credit upon the talent of the company and the ability of Miss Miles, who deserves much praise for her part in the affair. The Philharmonic Society, under the direction of Professor C. B. Derman, is preparing to present "The Pirates of Penzance" in June. Last evening the second concert of the season by the Vocal Union Society occurred, under the direction of Stella Seymour, before one of Scranton's most cultivated audiences. The programme, which is presented below, was carried out in a most artistic manner, and reflected the greatest credit upon Miss Seymour, who is one of the most earnest and painstaking of musicians. I am glad to see that our music loving people appreciate so fully her efforts: Chorus, "Hallelujah" (Handel), Vocal Union Society; part song, "A Franklyn's Dogge Leped Over a Style" (Mackenzie), Vocal Union Society; trio—a, "Lift Thine Eyes" (Mendelssohn), b, "Vivandière" (Gabussi)—Frances Boyd, Josephine Rogers and Mrs. L. S. Oakford; chorus, "He watching over Israel" (Mendelssohn), Vocal Union Society; duet, "Come to My Heart" (Millard), Josephine Rogers and C. F. Whittemore; a, choral, "Oh, heal all bruised and wounded" (Bach), b, solo and chorus, "The Marvelous Work" (Haydn), Frances Boyd and Vocal Union Society; duet, "The Fishers" (Gabussi), Mrs. F. B. Swan and Mrs. J. Keiser; chorus, "Hear us, O Lord" (Handel), Vocal Union Society; solo, "To Sevilla" (Bessauer), Frances Boyd; glee, "Little Jack Horner" (Caldicott), Vocal Union Society. F. C. HAND.

TORONTO, Ont., May 26.—The second concert of the Toronto Choral Society for this season attracted an audience of nearly two thousand to the Pavilion of the Horticultural Garden on the evening of the 20th. Mendelssohn's Ninety-fifth Psalm, Costa's "Dream," some unaccompanied part songs, and an opera chorus from "Cinderella," were the choral numbers, and with one or two exceptions were well executed. The orchestral overture to Semiramis was also good, but the accompaniments to the cantatas were unsteady, the wood and brass instruments being frequently out of time and tune. However, much of the indecision noticed may be attributed to the fact that several of the players had had little or no practice at the full rehearsals, owing to the copies of their parts being mislaid. The soloists were Mrs. Cooper, Mrs. Morris, Miss Lay, Miss Maddison, Messrs. Sherriiff, Schuch and Dennison, all of this city. This concert closes the Choral Society's second season, and the prospects are that the third will commence under the happiest auspices. There is no doubt that, under the able conductorship of Mr. Fisher, with the large musical and financial gain of this season, and the experience of the past two years, next year the society will rank as one of the mature and thoroughly developed organizations of Toronto. Ford's Opera Company gave "Olivette" at the Grand on the 16th, 17th, 18th, and "Billie Taylor" at the matinée on the latter date, to good houses. The second concert of the Philharmonic Society takes place on the 7th of June. "Judas Maccabeus" is the oratorio. FELIX.

UTICA, N. Y., May 28.—A novel and popular concert is to be at the First M. E. Church, on June 3, in the shape of a Bird Concert. The church is to be beautifully decorated with singing birds in cages, flowers, &c. The entertainment will consist of singing, all the selections having reference to birds. The concert will be under the direction of Professor G. Elmer Jones. Those who will take part are: Anna Brady, Mrs. O'Connor, Etta Laughlin, William H. Edwards, John S. Davies, T. M. Jones, M. T. Brown, W. E. Brown, Wright and Edward Broadbent, Professor J. H. J. Watkins and Professor Baumer, together with the choir of the church. With the talent engaged a first class concert is assured. Friday evening, May 27, the second grand rehearsal for the choral festival and organ recitals took place in Trinity Church. The choruses will be "Hallelujah" from Handel's "Messiah," "The Heavens Are Telling" and "Marvelous Words" from Haydn's "Creation," "Blessed be He that cometh," from Neukomm's "David." Arrangements have been made for the reassembling of the old St. John's Church choir (one of the best in the city), disbanded during the recent troubles in that church, for this occasion. Representatives of all the leading church choirs of the city will assist, together with their organists, and a rich treat to lovers of grand sacred music will be given at these entertainments, to take place June 8 and 9. Will report full programme for next issue. E. H. W.

...A good catalogue of organ music is valuable to organists on this account, the extensive catalogue of music for the organ (and for the pianoforte with pedals), issued by Richault & Co., of the Boulevard des Italiens, Paris, will be of value to solo performers and organists generally. It should be in the hands of all such because of its extensiveness and comprehensiveness.

## ORGAN NOTES.

[Correspondence from organists for this department will be acceptable. Brief paragraphs are solicited rather than long articles. Anything of interest relating to the organ, organ music, church music, &c., will receive the attention it demands.]

...H. W. Nicholl gave an organ recital in Pittsburg on yesterday (Tuesday) evening, May 31. The programme was more popular than classical, and embraced Meyerbeer's first fackeltanz, in B flat, the fugue on "St. Ann's" tune, Bach, etc.

...John N. Pattison, the pianist, has been appointed organist of St. Francis Xavier's Church, West Sixteenth street. He has succeeded Louis Bergé, who has occupied the same position for a good number of years. The services in the church are under the control of the Jesuit Fathers, who are lovers of good music and intend to do all in their power to have it. In addition to the regular choir under the organist's direction, there is a chancel choir of men and boys, the members of which have been very carefully trained in the Gregorian music by one of the priests.

...Chas. E. Herbert, of London, claims to have devised a new method of locking swell pedals. He says: "It has the advantage of being unfailingly self-locking (avoiding any shifting or sidewise pressure, or movement of the foot, or adjustment of relative positions of catch and pedal); but is so only at pleasure of the organist. It also releases itself at a slight downward touch—and there is no possibility of its catching in rising, or at any time when not wanted. Another feature, which will commend itself to the organ builder, is that no part of the arrangement is in front of or need be attached to the panel." Thus far all is well, no doubt; but the balance swell pedal, placed almost in the centre of the pedal keyboard, is better than any other method yet devised of operating the swell shades.

...Dr. Spark, recently gave an "In memoriam" organ recital at the Town Hall, Leeds, England, before a very large audience, the occasion being the funeral of the late Lord Beaconsfield. The programme not only included Beethoven's "Funeral March," and Handel's "Dead March" in *Saul*, but also, a "Funeral March" composed by Dr. Spark himself for the occasion. To say the least, a programme embracing three "Funeral marches," must have been a pretty heavy tax upon the minds of the listeners. Another organist, in the North of England, seems to have taken a different view from anybody else, of Lord Beaconsfield's demise, for he tried to express his sorrow for that event and fears for the future of the party by playing as a voluntary—with some appropriateness too—the grand chorus from Handel's "Judas Maccabeus;" "And grant a leader bold and brave." By no means a bad idea.

...The Bow and Bromley (London) organ recitals have recently been brought to a close for the season. They have been in existence some seven years, and have been the means, as E. H. Turpin well says in the London *Musical Standard*, "of setting up standards of manner and taste." Also from the strong array of talented executants, including W. T. Best, A. Guilman, E. Chipp, F. E. Gladstone, W. S. Hoyte, Drs. Peace and Spark, etc., they have "formed a weekly forum of organ playing judgment, by reason of the large nucleus of organists of a city claiming to have a perfect army of organ players, who with active interest in the questions of registering, style, etc., have attended in weekly detachments, and have listened and pronounced upon the different works performed and the various performances with critical and beneficial discernment." Just such a fixed yearly series of organ recitals, at which different and able performers might take part, is needed in this great city of ours; but as yet the organ has not yet aroused sufficient interest to command paying audiences.

...With regard to the organ touch, F. R. Griepenkerl, in his instructive and valuable preface to Peter's edition of Bach's "organ works," written in 1844, makes some valuable remarks, well worthy the serious consideration of all organists. He says: "J. S. Bach's compositions for the organ require in performance the greatest possible distinctness, because in them several melodies are simultaneously connected with each other, which can neither be properly comprehended and understood singly nor in their connection if an indistinct delivery throw any obstacles in the way. The highest distinctness is therefore the aim; and to attain this, four means present themselves:—1. A right separation of the single passages for incision in the right places, and a careful binding together of all that is in closer connection together in parts—but particularly in the middle ones. 2. An elastic touch, which, in the single passages, hinders the blending of the tones which follow each other, but yet does not tear them asunder. 3. Great consideration and care in registering. 4. A moderate tempo, suited to the piece to be played, and to the stops chosen." With regard to the second means prescribed, it may be inferred that the writer desired to utter a protest against the sole employment of the indistinct and "mumbling" legato touch, which some organists assert is the only touch suitable to organ performances.

...Ed. G. Jardine, the well known organist and organ builder, has brought to notice the following facts concerning the progress of American church music in England. At St. Peter's Church, Manchester (the organ in which is one of the largest in England, having four manuals and eighty registers and combinations, built by F. W. Jardine, of that city, formerly of New York, who studied under George Jardine & Son),

during the past four years, the subjoined partial list of pieces, composed for churches in New York, have been rendered by a double quintet choir, the choirmaster being a Henry Wilson and the organist B. St. J. B. Jole. The quintet choir is made up of four sopranos, two contraltos, two tenors and two basses. The services sung embrace the following: Morning service, B flat, Berg; morning festival service, D Major and Gloria in Excelsis; morning service, B flat and Gloria in Excelsis; both by Dudley Buck; morning service, E flat, Lloyd; morning service F, Mosenthal; morning service, G, Thomas; evening service, (festival), and one in B flat, Buck; evening service, D, Warren; evening services, A flat and E flat, Gilbert. The anthems embrace "Christ our pass-over" and four others, by Dudley Buck; "Praise the Lord," Berg; "Rejoice in the Lord," Kotschmar; "Christ is risen," Warren; "If then ye be risen," and no less than fourteen others by Gilbert, besides others written for the English church by American composers. From the above list it will be perceived that so, far as regards church music, American writers are heard in England pretty frequently. It is only a question of time for American works of every character to obtain the same prominence as have already those written expressly for the church.

...The *Edinburgh Review* has the following:—It is the constant complaint of people who hear our large modern organs that their louder portions are so hard and cutting in tone, but few people have any idea why this is. It is simply because, in order to comply with the supposed modern desire for brilliancy, and in consequence of the rivalry between builders on this point, the wind is forced into the pipes at a pressure sometimes five or six times as great as what was usual in the older days of organ building; the result is to make the instrument like a collection of tuned steam whistles, and to produce not tone, but mere noise. The pressure of wind in an organ is measured by its power to drive up water in a glass syphon-shaped tube, one arm of which is inserted in an aperture of the soundboard. The ordinary strength of wind in old organs was a "three-inch wind," a force which lifted the water in the opposite arm of the syphon three inches, and it was often less than this. But in one well known great modern organ in London, the harsh and unsympathetic tone of which is constantly complained of, the majority of pipes on the principal manual are on a twelve-inch wind and the most powerful reed stops on the same manual on a twenty-five-inch wind. The consequence is that the whole of these pipes are sounded at high pressure, like a singer forcing his voice to a scream; and the only portion of the instrument which really tells satisfactorily is the "choir organ," which is on the old three-inch wind, and "travels" better than all the rest. Schultze keeps his organs on the old wind pressure, but seeks for sonorous effect in the right way, by large scale of pipes and thick metal; but then Schultze does not build organs cheap, whereas some of our most celebrated English builders, bidding against each other in price, are content to save money by small scale pipes and thin metal, and then force the wind into them at high pressure to produce the requisite noise, losing all the dignity, volume and massiveness of sound which characterize a really grand organ. It is worth while to draw public attention to this, as, when it is known why many of our modern organs are so noisy and unmusical, there will perhaps be a demand for reform in this respect.

## FOREIGN NEWS IN BRIEF.

...A new musical paper, to be published three times a month, has been started in Italy, called the *Bologna Musicale*. It will not only treat of the divine art, but also of all the fine arts, literature, &c....In a little more than a month four theatres have been destroyed by fire—the first at Modena, the second at Nice, the third at Montpellier, and now the fourth at Atene, the Theatre Falero....The Seven Last Words of our Saviour, music by Tufari, executed this year in the Royal Arciconfraternità of the Giorgia, Naples, has confirmed the fine success that it had the past year in the church of the "Madonna delle Grazie." The execution generally was really excellent....*Le Guide Musical* says that the rehearsals for the festival in honor of Liszt at Antwerp have commenced. The same paper is giving appreciative leaders upon the career and musical mission of the composer in question....The Trieste correspondent of *La Gazzetta Musicale di Milano* notices Mendelssohn's "St. Paul" as being given at Trieste by the Schiller Society, and speaks of the music as of an elegiac character, of a profoundly melancholy cast of thought, and full of refined sentiment and idealism. It would be gratifying to note further signs of oratoric advancement in both Austria and Italy....*L'Art Musical* speaks of a pretty comic opera, entitled "Les Poupées de l'Infante," the libretto by MM. Bocage and Liorat, and music by Charles Grisart, which has recently been produced at the Folies Dramatiques, Paris. The music, if not strikingly original, is said to be very pleasing, and the opera is well acted and sung....*Le Progrès Artistique* says that Saint-Saëns' "Délué," Beethoven's symphonies in A and C minor, Rossini's "Stabat Mater," a "Grande Marche Ecossaise," by Ch. Blanc, and Berlioz's "Faust," have been given at Lyons at two concerts of the Société des Artistes. The French musical papers speak admiringly of the performance of Mr. Aptommas, the harpist, in Paris. The *Progrès Artistique* says he possesses prodigious talent, and that his success has been









NEW YORK, WEDNESDAY, JUNE 1, 1881.

## WHAT WILL THEY FIND IN EUROPE?

TWO or three weeks from to-day the newspapers will contain announcements to the effect that Henry E. Abbey, John Stetson, Mr. Somebody Else, representing A. M. Palmer; Mr. This, agent for Mr. Daly; young Mr. Duff, and so forth *ad libitum*, have sailed for Europe. They will not go on mere pleasure trips. They have nothing to say to Mr. Booth, Mr. McCullough or any other American artist on the other side of the Atlantic.

They will be off for the purpose of garnering such attractions as are to be found in Europe. They will take in London, Paris, Vienna and Berlin; will look up such famous places as they missed on former visits through want of time, and will hunt round for some theatrical novelty which will surely draw. For they are not men to take a risky venture, and cannot, any of them, afford to risk the loss of money and prestige which a single failure would result in.

The money loss would be serious for this reason, that, so eager has the competition among American managers become, European brokers and stars are able to command their own terms. Sarah Bernhardt's success has been so dazzling, the clink of her two hundred thousand dollars is so audible, that English and French stars will no longer venture to this country under a certainty that will give them years of easeful luxury after a season of fairly hard work. The United States are still an El Dorado to the untraveled European player, and nothing in the way of facts and figures will serve to dispel the golden illusion.

The question then naturally arises, "What will these dramatic *entrepreneurs* be able to arrange for which they can certainly rely upon? Salvini has been over here and has exhausted all of the possibilities of Italian tragedy. Rossi has already been engaged for next season and will probably make a very considerable failure, since, even upon his second visit, curiosity, as much as appreciation, operated to draw such audiences as he had. England has no actor, except Irving, to offer, and probably if Irving comes Booth will come with him. Their terms, as pointed out in a previous article, must necessarily be so high that the most audacious manager will shrink from accepting them. Mr. Booth cannot recede from his standard figures without losing prestige, and Mr. Irving will surely not accept less than Mr. Booth. The French stage can yield nothing more startling than Sarah Bernhardt. Even were the entire company of the *Comédie Française* to be transported hither, there is no one personage in it for hero worship to idolize to the profit of the manager. German opera has had its day, and German tragedy never will succeed as an American attraction. Spain and Russia can do nothing for us.

Frankly the situation stands thus: The American people have, through the enterprise of American managers, exhausted every legitimate sensation that Europe has to offer. It has been taught to rely upon sensation. Without sensation it will patronize nothing from abroad.

When one begins to ponder the condition of affairs a little more closely, the dilemma becomes worse. With Sarah Bernhardt, Mr. Abbey made this season about \$100,000. Mlle. Bernhardt left with about twice that amount of money. Mlle. Bernhardt is, taking her for all in all, the best actress in Europe, and also, judged by the same catholic standard, an inferior artist to Clara Morris. In physical health, she must be reckoned as being at least as frail as Miss Morris. Supposing that she had been in her will, or rather her won't, power as hard to deal with as Miss Morris, Mr. Abbey would not have been \$100,000 to the good this season; he would have been pretty nearly that much behindhand. As it was, he succeeded in managing her skillfully and in making a profit for both parties. But there is no other Sarah Bernhardt in Europe; no woman, that is to say, who possesses genius of a high order combined with tractability and prestige. There is no such star, therefore, to be handled with mutual profit. She has taken all the cream, and has at the same time shown docility in giving her manager an opportunity to make a profit. No other single individual can do the same again. But even granted that in some remote recess of Europe Mr. Abbey should find a phenomenon to whose terms he can accede, can he count certainly upon a continuance of good luck? In

case of a fire, a deluge, sickness, or the fulfillment of Mother Shipton's prophecy, where are his profits to come from? It would, even with a paramount star like Sarah Bernhardt, have taken very little of the untoward in fate to convert shining success into conspicuous failure, for in such dealing dollars count as dimes in profit and loss. With an increased chance of calamity, with an increase of terms, with a certain inferiority in attractive power, and a public to cater to which has become prematurely blasé, what is Mr. Abbey going to do? What is he going to find in Europe or Asia to meet the emergency?

And if Mr. Abbey fails, what are the other managers, like John Stetson, going to do? It seems as though, after all, the American public would be forced to look to home for its dramatic personages, and that all that Europe will yield will be one or two new plays, which may or may not be failures.

## IMPROVING ON THE AUTHOR.

THE prosperity of a jest lies, as Shakespeare tells us, in the ear of him that hears it, and not in the mouth of him who utters it, a circumstance that may explain the obvious poverty of the jokes that pass current upon the stage for wit. They seem to be unconscious of their forlorn and dilapidated appearance, when they emerge at intervals, and to be ignorant of the fact that to the practiced public they are threadbare, rusty, melancholy in their age, and suggestive rather of the mouldy ceremonies of the grave.

It is a fact that has before been commented upon that as a rule actors are really most felicitous in public when repeating the words of other people. Their inability to extemporize cleverly has already been pointed out. Illustrations of it in connection with public speeches seem to show that without cues and lines they find themselves lost, no matter how bright they may be in private or how readily pungent sayings may come to them around the festal board. Their art is the expressive, and it is cultivated at the expense of the creative. Some of the most eminent artists in the business are among the dullest, speaking socially, while scores who are ready wits in private life and the best *raconteurs* when occasion offers fail to win fame or position on the stage.

Another curious phase of human nature may be dwelt upon here, namely, that contradictory tendency which impels a man to exactly misjudge his work. The tragedian invariably believes that comedy is his forte, and the successful comedian curses the fate which has made him a professional joker instead of opening the door to the tragic arena in which he feels sure he would excel mightily. It is the old story, that Horace in his first satire makes merry over. The merchant envies the soldier, and he the rustic, who in his turn would fain be the politician. The actor's weakness is to believe, not that he can best illustrate, ripen and enrich the thoughts of others, but that his own original remarks are far superior to those of the author.

With these premises there is one conclusion only, namely, that the actor is fond of interpolating alien observations upon the ground that they are appropriate and relishable, and that, as a rule, he is utterly mistaken.

So common a failing is this of saying more than is permitted by the text that the verb to "gag" has been invented in the profession to describe it; and so amazingly at variance are the public and the "gagging" actor, that a whole code of rules has been devised by managers to suppress it.

In well regulated theatres gagging is very properly regarded as a heinous offense against good taste, and the well conducted actor has before him a decent regard for the fines imposed by the stage manager. It is not usually until the company becomes demoralized by misfortune that the literary talents of the actor are given full rein. Supposing business to have been bad and salaries to be in arrears, his sense of humor receives a sudden and positive impetus. He knows that he is safe. He cannot be fined, because he has no money and the stage manager cannot consistently dock him of what is owed him. The torrents of wit that flow from facetious actors under such circumstances received illustration a day or two ago when grief came to the Agnes Sheridan company in Nashville. Salaries were not forthcoming, and two gentlemen of the company solaced themselves with invigorating extracts to such an extent that reaction set in and they were unable to appear. Others who had preserved their equilibrium and managed to play their parts were carried away by the enthusiasm of their surroundings, and began to give the audience samples of original wit. The dialogue of the play was none too good, containing as it did such a preposterous line as this: "My more than brother, I only trust I may, by lifelong gratitude, the past repay." The gentlemanly person to whom this stilted nonsense fell greatly improved upon it by substituting for his lifelong gratitude the words "walking back to

New York," which, according to the local newspapers, "set the house in a roar." There does not appear in the words themselves much to upset the gravity of an audience; but it seems that the prosperity of the jest, such as it was, encouraged other members of the company to continue in the same strain. As a reward, or because the people of Nashville declined to take the risk of being kept in convulsions all summer, a subscription was taken up and the facetious members of the company were sent back to town.

It is worth noting that gagging on the stage is usually reserved for small audiences. When business is dull the actor thinks it good to play tricks with his audience. Instead of feeling complimented at any support from the public, he proceeds to affront the audience by belittling its intelligence. It may be taken for granted, therefore, that when the text of a play, no matter how bad in itself, begins to be "improved" by actors, the company is on the verge of dissolution.

## SOCK AND BUSKIN.

.... "The World" is still running at Wallack's Theatre.

.... The next regular season at Daly's Theatre will begin on August 10.

.... "All the Rage" was transferred on Monday night to the stage of Niblo's Garden.

.... The Vokes gave their final performance at the Union Square Theatre on Saturday night.

.... Henry J. Byron's new comedy, about which a good deal has been written in advance, is called "Punch."

.... Haverly's Brooklyn Theatre is now closed for the season. "My Partner" was played there on Saturday night.

.... The season at the Park Theatre ended on Saturday night. The house will probably be closed during the summer.

.... At Haverly's Fourteenth Street Theatre, M. B. Curtis will continue to amuse the public for the present in "Sam'l of Posen."

.... It is now announced that Joseph Jefferson will begin an engagement in this city next September at the Union Square Theatre.

.... Miss Boyle, an enterprising and very youthful actress, and Mr. Stafford, an Englishman, have begun an engagement at the Windsor Theatre.

.... G. C. Boniface, Lillian Spencer, and Mrs. E. L. Davenport have been engaged by Frank Mayo for his new Shakespearean company.

.... The engagement of the Union Square theatre company in Boston continues prosperous. "The Banker's Daughter" is announced for this week.

.... W. H. Lingard and wife have arrived in this city. Mrs. Lingard intends hereafter to turn her time and mind to the serious business of drama.

.... It is said that Louis Aldrich desires to give a special performance of "My Partner" at the Academy of Music in aid of the London, Ontario, sufferers.

.... Clara M. Spence, a bright young reader, who has a future before her, sailed for England on Saturday and will appear in London with Henrietta Beebe.

.... At the Grand Opera House the season will end on Saturday night, and the house will not be reopened until August 15. During this week "The Child of the State" has been the attraction there.

.... John Stetson will open the season at Booth's Theatre in September. His purposes are still indefinite, but he promises that trash will not be produced in his new theatre. That is a remarkable promise.

.... The announcement that Signor Rossi, during his coming American engagement, would be supported by the company that supported Signor Salvini, is contradicted by M. Chizzola, who represents Signor Rossi.

.... Jeffreys-Lewis has been engaged by Brooks & Dickson to act in "Two Nights in Rome" throughout the country next season. The same firm will also manage the business of Genevieve Ward, of J. K. Emmet, of the Vokes family, and of George Fawcett Rowe.

.... This week is signalized by the disappearance of "Hazel Kirke," and with the first appearance at the Madison Square Theatre to-night of "The Professor." The cast of Mr. Gillette's play has already been given. Mr. Gillette will himself fill the leading part in it.

.... Adele Cornalba is the première danseuse who leads the ballet in the spectacular extravaganza "Jewels," now presented at Forest Garden, Boston. Signora Cornalba is from La Scala, Milan, and her grace and artistic skill, with modest bearing, make her a prime favorite with all who witness the performance.

.... Mlle. Bernhardt's plans seem to be uncertain. It is said that she is bound to M. L. Mayer, of London, for a long European tour. If, however, she makes up her mind to act in Paris at the Vaudeville she will have to pay 100,000 francs damages to the *Comédie Française*. She is, on the other hand, bound to the Vaudeville for three years, and she has



contracted to act there in "La Dame aux Camélias" and to create two new characters, one in a play by Sardou.

....The sale of seats for Rose Coghlan's benefit at Wallack's Theatre, to be given this afternoon, has been going on for several days. A large number of people are curious to see this excellent actress in a character like *Camille*. Miss Coghlan will hold her place in Wallack's Theatre next season, and will begin her starring engagements during the following year.

### CORRESPONDENTS' NOTES.

BALTIMORE, Md., May 27.—Holliday—The only dramatic event this week was the complimentary benefit tendered to Mr. and Mrs. Jno. W. Albaugh. "Damon and Pythias" was chosen for the play, and it was admirably given. Mr. Albaugh and Fred. B. Warde were *Pythias* and *Damon* respectively, the remaining parts being taken by Mrs. Albaugh, Kate Meek, and Harry Albaugh, Oliver Doud, Clarke Earle, Geo. Chaplin and W. H. Bokee. After the curtain had fallen, Mr. Albaugh came to the front and thanked the brilliant audience for their presence, and the general public for the hearty support given to his efforts to place the "Old Drury" of Baltimore on its old time footing as a first-class theatre. At the conclusion of his speech, the curtain went up and displayed in the centre of the stage a magnificent epergne of silver, nearly three feet in height, with a solid base of burnished silver with the inscription, "To Mr. and Mrs. John W. Albaugh: from the employees of the Holliday Street Theatre, May 23, 1881." The supporting figure was that of a knight in full armor. Mr. Warde made the presentation speech, which was replied to by Mr. Albaugh in a neat little speech of thanks and encouragement to all the employees of the house. There were also several elegant floral tributes sent up from the audience. The other features of the evening were feats of legerdemain by Herrmann, and an octet from one of our large tobacco factories. Altogether it was a grateful tribute to the efficient manager. T. L. B.

CEDAR RAPIDS, Iowa, May 25.—On May 11, Bartley Campbell's Company in "My Geraldine," gave a good performance of that indifferent play to poor business. Haverly's New Mastodon Minstrels richly deserved the big reception they got May 16. The comical aerial flights of Harry Robinson would turn "Ariel" green with envy. Another very jolly performance was that of Mitchell's Pleasure Party in "Our Goblins," May 19th. Emma Carson and Francis Wilson looked and acted their parts splendidly; but Mr. William Gill, though funny at times, is making rapid progress from the comedian to the buffoon. This, I think, closes the dramatic season here, and the first circus coming, Forepaugh's, is promoting great economy in peanuts among the small boys. M.

CHICAGO, May 25.—At Hooley's Theatre, the Steele Mackaye Company is still playing "Won at Last." If any difference is to be noted in the audiences this week, it is that they are larger. On Monday, the San Francisco Minstrels from New York. At McVicker's Theatre, the Hazel Kirke Company is but repeating with still growing audiences its success of last week. This piece is the most finished one now playing in Chicago, and our people appreciating the fact, are patronizing it in force. Next week, heralded by the approbation of THE COURIER, the Acme Olivette Company takes the boards here, and as THE COURIER approves them they are sure to fulfill our expectations. At the Grand Opera House, the "young American star," &c., Rose Wood, is playing "Frou-Frou" and "Camille" to not over-crowded houses. The lady might have made a hit a year earlier or later; but Sarah Bernhardt and Fanny Davenport are too fresh in our memories just now. For, though "fat and forty," Fanny Davenport surpasses Rose Wood as the sun surpasses the stars. Next week "Olivette." At Sprague's Olympic Theatre H. Henry's Premium Minstrels, including Schoolcraft and Coes, are having a fine success. On Monday, the Celebrities Novelty Combination. G. B. H.

DETROIT, Mich., May 26.—The competition prize recitations by ladies of the senior class of Mrs. Noble's school in elocution took place on Tuesday evening, May 24, at Whitney's Opera House, before a very large and fashionable audience. The young ladies did, one and all, admirably, winning rounds of applause and bushel baskets of flowers. The judges, Prof. Austin George, of Ypsilanti, Prof. J. W. Ewing, of Ionia, and Chas. Buncher, of this city, decided to award the first prize medal to Fannie J. Mason, who recited Howell's "The Pilot's Story;" the second one to Alice Nicols, who gave "Surly Tim's Trouble," by F. H. Burnett; and the third to Addie Bidwell for a very spirited interpretation of "Tom's Little Star," by Fannie Foster. Carrie Belle Barnes, a very charming young lady with no voice, struggled hard to impress the audience that she was singing; hardly anyone could hear her, though all could see the facial contortions. The orchestral music furnished by Speil and his band was so poor that the house was empty long before the introduction to some waltzes by Waldteufel—with which the entertainment was to close—was finished. Mrs. Noble, the untiring directress of the school, was also the recipient of a magnificent floral bell, the clapper of which was formed by two gold pieces of high value. \*\*\*

LYNN, Mass., May 27.—Music Hall—The season has closed at this theatre and the management has changed hands. George W. Heath, for several years manager has retired, and the theatre has been leased by J. F. Rock, of this city, for one year. Owen Hammard is to manage the stage. Mr. Heath retires with the best wishes of the amusement public for his future success in any of his undertakings. Items: Fred Mower, for four seasons past with Wilkinson's Uncle Tom's Cabin Company, has arrived home. Lizzie Fletcher, leading lady for Buffalo Bill the past season, has arrived home with one of her feet injured by a target falling on it and breaking one of the bones. Chas. J. Thomas, late with Wilkinson's company, is sojourning in Saugus for the summer. Barnum's show appears here June 4.

MILWAUKEE, Wis., May 25.—The principal dramatic event of the week has been the production of Bartley Campbell's play, "My Geraldine," at the Opera House. At the same place Haverly's European Mastodon Minstrels will open on May 30. June 6, 7 and 8 the Acme "Olivette" Company will play. F.

PITTSFIELD, Mass., May 27.—There is not much going on in the way of amusements just now, the only company booked being Davis' "Alvin Joslin" Company in "Alvin Joslin," with C. L. Davis in the title rôle. Last evening the "Peaks Sisters" was given by some of the young ladies of the city to a select audience. S. Lena Shaver as *Harbalona* carried off the honors of the evening by her fine acting of the part. Possessing a handsome face and figure, combined with unusual talent, this young lady will, no doubt, become a "star" should she ever adopt the stage as a profession. During the coming summer, Manager Upson will make some alterations and repairs in the Opera House; among other attractions new scenery will be added. He has already booked "Hazel Kirke," Maggie Mitchell, Mary Anderson and others. D. G. B.

UTICA, N. Y., May 28.—Hoey & Hardie's Troupe presented "A Child of State" at the Utica Opera House on the 27th, to a very small audience. The play has many points of interest and the company is a good one, but the weather was too warm and pleasant for indoor amusements to draw well. The season will close on Tuesday evening, May 31, with Tony Pastor's Variety Troupe. The sales at the box office indicate a large house. Manager Abercrombie will at once commence renovating and decorating the interior of the above house, and will no doubt have it in fine shape for the coming season. E. H. W.

### An Author's Reply.

BOSTON, May 26, 1881.

To the Editor of The Musical and Dramatic Courier:

I HAVE just seen in your issue for May 11, 1881, an editorial article entitled, "Pidgin English Opera." It was suggested, as is stated, by the receipt of a prospectus and circular, issued by myself, relating to a forthcoming American comic opera, entitled, "Æsthetica; or, The Times and the Manners," of which I announced myself as being one of the authors of the libretto.

Your article is witty, satirical, but preëminently good natured. I take exceptions only to its misapprehensions of purpose and misstatements of fact; both errors, I am charitable enough to believe, being unintentional. This belief leads me to muster enough of the "self-confidence of youth" to endeavor to correct both the misapprehensions and the misstatements.

As stated in the "personal" circular sent with the prospectus, my "primary object" was to bring it to the personal attention of those to whom it was sent. By this, I meant that it was not intended simply as a bid for wholesale free advertising. I intended the prospectus should meet the eyes of the musical editors and critics of the United States. If any did, however, make an item of it (and many have kindly done so), I naturally wished to see it, and was willing to pay for the papers and postage, and no more. For instance, I would like twenty copies of your issue of May 11, to send to my friends. For these I am willing to pay your usual price and the postage or express charges. I may have worded the idea "clumsily," but was it an "illegitimate inducement?" Perhaps, if I had requested a good notice, several copies of the paper and a complimentary letter from each critic, it would have seemed more like his usual experience.

I can easily dispose of the imputation as to "guile." From 1868 to January 1, 1881, I was connected with the press, a period of thirteen years. I have written for the New York *Our Society*, *Arcadian* ("Ben Pigwiggen"), *Mercury*, *Puck*, Philadelphia *Mirror*, and several Boston papers during that time. Your own experience teaches you that any man with so long a newspaper career must be entirely free from "guile!"

[Certainly!—ED.]

You are, no doubt, well aware that writers of librettos and composers of comic operas are not numerous in this country. Like all new industries, however, it has had its pioneers. They can point, with very few exceptions, to ruined hopes, blasted ambitions, depleted pocketbooks and satirical press notices (not always as good natured as yours) as their rewards so far. Do you, sir, know an American composer willing to write the music of an American comic opera and confidently announce the fact before its presenta-

tion? I do happen to know five American composers who are willing to write six pieces each for "Æsthetica" if their names are kept quiet, or behind *noms de plume*. I don't defend their position. It is taken because they do not care to be associated with a possible failure, but are willing, very willing, to wear the laurels of a probable success.

As regards the names of the characters, I own they are English in derivation. I had already stated that fact in the Boston *Times* of May 15, before I had seen your paper. The names are typical, but the characters will be American, and "traits, personages and customs will be treated in an American fashion." You mention only those characters by name that you can easily trace to the columns of *Punch*, but you do not refer to *Cooper Coddle*, *Dornoway Ditt*, *Lucia Tompkins* and others that are American, or are not English. Again, you speak of *Postlethwaite*, *Maudie* and *Grigsby* as men; in "Æsthetica" these names are applied to women. Again, you mention the names of songs that have had their prototypes in *Punch*, but you do not refer to "Boston Culture," "Concord River," and others which are entirely American, or are not English. Further, the fifteen numbers of which you do not know the names I can assure you are all American, and distinctively so. They are soon to be in print and you can then judge intelligently. I have stolen or borrowed nothing from Messrs. Gilbert and Sullivan. I would like your opinion as to their degree of indebtedness to the columns of *Punch* for suggestion and illustration.

I propose in "Æsthetica" to show what "true" æstheticism is, and thus point the satire on the "false." The true is not a "guy" in itself. It is a science. Plato, Plotinus, Saint Augustine, Aristotle, Horace, Quintilian, Longinus, and hosts of more modern writers have written upon "Taste" and kindred subjects; but Alexander Gottlieb Baumgarten was the founder of modern æstheticism, or "culture," or whatever name may best express the study of the "true, good and beautiful" in art and nature. When true æstheticism is more fully understood a satire will be better appreciated. Messrs. Gilbert and Sullivan direct their satire at the human excrescences said to be the product of English mock æstheticism; but the "false" science, as yet, remains unassailed.

I will take no more space with personal matters, but will leave a little for a few general statements. You will acknowledge that to write a successful American comic opera requires the collaboration of a competent librettist and composer. (That abnormal creation that writes his own libretto and music I leave out of consideration.) As none in the field so far have won a great success, the coming men must be new men. When this work is done, they must necessarily announce the fact. In making this announcement, it is the state of affairs that obliges an author to have "self-confidence," and even "cheek." Without it he would remain unknown, and his works molder away unspoken and unsung. No request made by an unknown author to a manager to read or listen to a new play or opera will, in ninety-nine cases out of a hundred, receive a favorable answer. Personal acquaintance and the kind offices of friends secure the one exception.

If the only way by which an author can attract the attention of managers to his work is the "self-confident, cheeky" way, then the state of affairs and not the author should be blamed.

I trust you will have both the space and inclination to give this a place in your paper; but if you should lack either, I will print an edition of one thousand copies of your article and my reply and bring it to "the personal attention of those to whom it is sent," viz., the managers, editors and critics of the United States. And I trust that "guile," "the offering of illegitimate inducements," "Athenian simplicity" and, above all, "plagiarism without credit," will not again, even good naturedly, be imputed to me. The charge of writing "Pidgin English" I cannot, of course, ever hope to escape. Very respectfully yours, CHARLES F. PIDGIN.

[Speaking without "guile," we presume that Mr. Pidgin is now very well satisfied with his "send off" in THE COURIER.—ED.]

### Sunrise of the Drama in America.

PAPERS FROM MY STUDY.

[WRITTEN FOR THE COURIER.]

BY ARLINGTON.

No. XI.

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THIS was a severe blow to the manager. It overcame him like a summer cloud, and like a summer cloud he hoped it would pass away. He found out by careful investigation among the worthy citizens that there was no idea of ostracizing the players, but that the people were favorably disposed toward the new company. This was encouragement enough for the players to wait for executive clemency. They importuned the Governor and Council to relent and give them, at least, an opportunity to show themselves. The political troubles of the Assembly at the time were the real cause of the refusal. The city fathers had diversion enough on hand to prevent a provincial war and in saving their property from being unjustly taxed.

The recommendation given by Governor Dinwiddie would have been respected, had not matters of greater importance absorbed the minds of the city rulers. Governor Clinton was sick both in body and mind.



The winter in the early part of 1753 was a very severe one in New York city. "The cold was so intense during nearly all of the month of January that heavily laden sleighs, drawn by two and even four horses, passed backward and forward on the ice between New York and Long Island." Governor Clinton was ill with rheumatism and general debility, owing to the severity of the winter. He was anxious to return to the more humid climate of England. State boundaries were a continual worry to him.

Governor Wentworth, of New Hampshire, had issued grants around the Lake Champlain region with the sole intention of extending his province. This led to a quarrel between the two governments.

In Massachusetts the same spirit of extending the domain was springing up. Philip Livingston's eldest son, Robert, was arresting persons for trespass upon his manor, and was constantly sending petition after petition to the New York government for protection in his rights and property. This continued all through April, May and June of 1753. It was a disputed point whether the Livingston manor boundary was within the province of New York. Colden, the Surveyor General, decided that it was, and the following named well known historical personages were appointed to defend New York against both New Hampshire and Massachusetts: David Jones, John Thomas, Paul Richard, William Walton, Henry Cruger and John Watts, all members of the Assembly. The vacancy caused by the death of Philip Livingston was filled by Sir William Johnson. Great things were expected of this new member by means of his influence with the Indians. The Mohawks were a source of great annoyance, and Johnson acted as peacemaker.

On July 4 Governor Clinton was appealed to by the Assembly to go to the Indian country and help settle the border differences. He did not like the task, and in a moment of spleen he revealed the then secret, that he was in daily expectation of a successor, when he should return to England. It was not until October 7 that the new Governor, Sir Danvers Osborne, arrived.

With such personal interests at stake, the Assemblymen had no ear for the dramatic petitioners' prayer. Week after week the appeal was renewed and as often refused. Two months had passed away and no license was given. It was not until Governor Clinton had been assured by the British government that a successor would be appointed in his place, and that Sir Danvers Osborne was named as the new governor that he granted the much-sought-for license. About the end of August permission was at last given to erect a building for theatrical representations. The Nassau Street Theatre, or the Long Room in Nassau street, had served its day, and the Hallam company found its accommodations too small for its purposes. They caused a new building to be erected in its place. This was the first theatre built in New York city, and they thus noticed the event in the *New York Mercury*, of September 17, 1753:

"The Company of Comedians who arrived here the past summer, having obtained permission from proper authority to act, have built a very fine, large and commodious new theatre in the place where the old one stood, and having got it in good order, designs to begin this evening. As they propose to tarry here but a short time, we hear they design to perform three times a week."

In this issue they announced the following as their play-bill:

BY HIS EXCELLENCY'S AUTHORITY.

By a Company of Comedians from London, at  
THE NEW THEATRE IN NASSAU STREET.

The present evening, being the 17th of September (1753), will be presented a comedy called

"THE CONSCIOUS LOVERS."

The part of Young Bevil to be performed, by.....Mr. Rigby  
The part of Mr. Sealant to be performed, by.....Mr. Malone  
Sir John Bevil.....by.....Mr. Bell  
Myrtle.....by.....Mr. Clarkson  
Cimberton.....by.....Mr. Miller  
Humphrey.....by.....Mr. Adcock  
Daniel.....by.....Master L. Hallam  
The part of Tom to be performed, by.....Mr. Singleton  
The part of Phillis to be performed, by.....Mrs. Beccoley  
Mrs. Sealant.....by.....Mrs. Clarkson  
Lucinda.....by.....Miss Hallam  
Isabella.....by.....Mrs. Rigby  
And the part of Indiana to be performed, by.....Mrs. Hallam

To which will be added the ballad farce called

"DAMON AND PHILLIDA."

Arcas.....by.....Mr. Bell  
Ægon.....by.....Mr. Rigby  
Corydon.....by.....Mr. Clarkson  
Cymon.....by.....Mr. Miller  
Damon.....by.....Mr. Adcock  
Phyllida.....by.....Mrs. Beccoley  
Mopsus.....by.....Mrs. Hallam

A new occasional prologue to be spoken by Mr. Rigby.

An epilogue (addressed to the ladies) by Mrs. Hallam.

Prices—Box, 8 shillings; pit, 6 shillings; gallery, 3 shillings.

No person whatever to be admitted behind the scenes.

N. B.—Gentlemen and ladies that choose tickets may have them at the new printing office in Beaver street. To begin at 6 o'clock.

This new printing office was the *Gazette*, printed by Parker & Weyman. Tickets were also sold by Hugh Gaine, at the office of the *Mercury*, in Hanover Square. Thus the first play played in the first theatre built in New York was Sir Richard Steele's drama, "The Conscious Lovers." The debut of the new company was a success. The new theatre was crowded and the drama at last had procured a firm footing in New York city. The summer cloud had passed away.

[To be Continued.]



NEW YORK, WEDNESDAY, JUNE 1, 1881.

## NOTES AND ACTIONS.

....Matters remain the same at Gabler's factory.

....S. T. Pomroy, of Bridgeport, Conn., was in town during the past week.

....Mr. Billings, of Billings & Co., has just returned from a trip through New York State.

....A. R. Bacon, of Wilksbarre, Pa., paid a visit to Billings & Co.'s warerooms this week.

....Ernest Lavigne, of Montreal, Can., gave Sohmer & Co. a large order for pianos on Saturday last.

....Weber received an order on Tuesday morning for twenty-two pianos from Root & Sons, Chicago.

....Ernest Lavigne, of the firm of Lavigne & Lajoie, Montreal, Can., was in town two or three days of last week buying in a new stock of pianos. His firm makes the Sohmer its leading piano. It is also agent for the Pease instrument.

....Among the visitors to Mason & Hamlin's warerooms during the past week was G. S. Archbach, Allentown, Pa.; W. B. Smith, Port Chester, N. Y.; S. Nordheimer, Toronto, Can.; R. Dorman, Nashville, Tenn.; and N. J. Dewey, Oneida, N. Y.

....A reporter of THE COURIER who called at Gabler's on Tuesday was somewhat surprised on entering the warerooms to see nearly all of the pianos ticketed. This, however, was easily explained when, on walking back to the office, he met Mr. Steinert, of New Haven, who had just given Gabler an order for twenty-five pianos. "Business must be good with you?" said the reporter, addressing Mr. Steinert. "Well, yes; we have done an excellent business during the month of May and expect to keep the ball rolling during the month of June. You know we have a store in New Haven, one in Providence, one in Hartford, and one in Meriden." "In which of these stores do you do you the largest business?" "We do a good business in all, but have been especially busy this spring in New Haven and Providence."

## The Musical Instrument Trade in New York City.

[Continued.]

TWO-THIRDS of a century ago, when New York city scarcely extended north of the City Hall; when Union Square, the present centre of the music and musical instrument trades was a quiet farm far away from "the busy haunts of men," and when those trades, now so largely ministering to the pleasure and embellishment of almost every household, had hardly more than begun to exist, a young Englishman named John Firth set up for himself at 8 Warren street as a musical instrument maker. He was a maker of flutes and fifes, and had worked for Edward Riley, who, as has been already told in these columns, started a music store at 23 Chatham street in 1812, or possibly a year or two earlier. A few years later, about 1820, William Hall began to make musical instruments in Wooster street, near Prince. Hall had also worked for Riley, and Firth and himself had done patrol duty together during the war of 1812. Thus had been formed ties which drew them to each other, and subsequently another tie, which perhaps at that very time had already begun to put forth its tendrils, was added. The former were ties of friendship, the latter was the deeper rooted tie of love. In a word, they married sisters, the daughters of Edward Riley, their former employer.

Early in 1821 they formed the copartnership of Firth & Hall, and thus established one of the oldest landmarks of the musical instrument trade in this city. They began at 362 Pearl street, and made at first flutes, fifes and other reed instruments, but gradually worked into a general business, such as the importation of violins, guitars, band instruments, strings, &c. They had no capital to speak of at the start, but enjoyed the inestimable advantage of growing up with the city. Eleven years of increasing but uneventful prosperity brought them to the second epoch in their business career.

Late in the year 1832, S. B. Pond, who had built up a good musical instrument business in Albany, was induced by Firth & Hall to come to New York and join them. The firm was changed to Firth, Hall & Pond, and the place of business moved to 1 Franklin square.

This, by the way, was historic ground. The building, owned by De Witt Clinton's family, had been changed, it is true, from a residence into a store, but the walls were the same that had formed the first White House—the first home offered by the infant nation to its first president. It was, in fact, still popularly known as "Washington's House," and the fluted columns that flanked the broad portal fronting Cherry street were still mute witnesses that it had been a stately mansion. In the yard behind it, was a pear tree, still

called Washington's pear tree, and a stable called Washington's stable. The new tenants, however, dismantled the stable, and converted it into a pianoforte manufactory. The bars of the racks were of hard oak, and the piano makers made handles of them with bands of silver for their tools.

Firth & Hall began the manufacture of pianofortes about the year 1830, and after Mr. Pond joined them, he took charge of that branch of the business. They kept up their manufactory for about twenty years; but eventually finding other branches of their business more profitable, sold it out to their workmen. At the time of the sale the factory was situated in Williamsburg. The workmen continued for a few years, but failed to make the business pay.

Before proceeding to narrate the subsequent changes that the firm underwent, it will be well to glance for a moment at the men who constituted it. It has already been said that Mr. Firth was an Englishman. He came to this country when very young, possibly with Edward Riley, who was also an Englishman, and who brought him up. He was of medium height, of light coloring, and a rosy complexion. He was an agreeable companion and an excellent business man.

Mr. Hall was a native of New York and was also brought up by Edward Riley. He was a genial man and possessed in a strong degree the faculty of making friends of whom he had hosts. He was also fond of public life, took an active part in politics, and about 1843 became a brigadier general of militia. Previously he had been assistant alderman, and then alderman of the Fourth ward, in which he lived; colonel of the Third regiment (now the Eighth regiment), Washington Grays. From colonel he rose to be general of the Third brigade. About 1847 he was elected State Senator and served one term. He was noted for his striking resemblance to Zachary Taylor.

S. B. Pond was born in Worcester county, Mass., in 1792. He went while quite young to Albany, in this State, and was led by his fondness of music to go into the musical instrument business there. He began business on his own account, but afterwards associated himself with a Mr. Meacham, under the firm name of Meacham & Pond. This connection he dissolved to enter, as has already been related, the firm of Firth, Hall & Pond. Mr. Pond took a great interest in Sunday schools, and soon after coming to this city he connected himself with the Brick Church, of which the Rev. Dr. Spring was so long pastor, then occupying the site of the present *Times* building, and now situated at the corner of Fifth avenue and 37th street. He had charge of the choir of that church for many years. Firth & Hall had become music publishers in a small way prior to 1830, and Mr. Pond, after entering the firm, wrote, himself, a good deal of the music it published. While leader of the Brick Church choir he wrote the first successful Sunday school book published in this country. This was called "Union Melodies." Another successful work of his intended for choirs, singing societies, &c., was the "United States Psalmody." Both of these books had an extraordinary sale for the days in which they were published, although the number of copies sold would not be considered large at the present time. Only a few years ago Albert Woodruff, of Brooklyn, found a translation of the former in use in some of the Protestant churches of France. Mr. Pond was the author also of many tunes that became very popular, some of which are still so, as, for example, "Armenia," generally sung to the words beginning—

"I love to steal a while away  
From every cumbering care."

At one time he was director of the New York Academy of Music and afterward of the New York Sacred Music Society, which used to give sacred concerts in the Chatham Street Chapel and in the old Broadway Tabernacle. He was a man of remarkably sweet temper and of sterling integrity.

The firm of Firth, Hall & Pond was dissolved in 1847. General Hall withdrew, and with his son James F. Hall, who by the way rose to the rank of brigadier general in the Federal army during the late war and is now an appraiser in the New York custom house, formed a new copartnership as William Hall & Son. Firth, Hall & Pond had some years before bought out Hewitt & Jacques, who kept at the corner of Broadway and Park place, in the old Mechanics and Traders' Building, and were at the time of the dissolution running this as well the Franklin square store. William Hall & Son took the Broadway store and continued in business for many years. Finally, James F. Hall joined the army and his father, some years later, retired from business. The latter died in 1873.

After the dissolution the old firm became Firth, Pond & Co., the company being William A. Pond, the present affable and efficient head of the house, and John Mayell, the elder Mr. Pond's brother-in-law. In 1850 S. B. Pond retired from business. He died in Brooklyn in 1871, aged seventy-nine years.

In 1856 Firth, Pond & Co. moved from Franklin square to 547 Broadway. In 1863, by the withdrawal of Mr. Firth—who, with his son, established the house of Firth, Son & Co., bought out many years ago by C. H. Ditson & Co.—the firm became William A. Pond & Co., which is the title at present. The business was carried on at 547 Broadway, until 1878, when it was moved to 25 Union Square, the present stand. The firm now consists of Colonel William A. Pond and his son, William A. Pond, Jr. Colonel Pond was born in Albany in 1824. He was long connected with the Seventh Regiment, in which he was successively captain of the second company,



adjutant and lieutenant colonel. He took an active part in raising the fund for the building of the new armory, and was one of the building committee. In April, 1877, he became colonel of the Veterans' Association, and retained until April of the present year, when he resigned.

[To be Continued.]

### Chicago Trade Notes.

[FROM OUR REGULAR CORRESPONDENT.]

WESTERN OFFICE LOCKWOOD PRESS, No. 8 LAKESIDE BUILDINGS, CHICAGO, ILL., May 25, 1881.

THE trade in musical instruments, &c., may now be set down as having reached "low water mark." Many of the dealers, flattered by the extraordinary "boom" that came so unseasonably in the month of April, deceived themselves with the hope that it would continue through the summer. The fact is, however, that the winter trade was, in great part, crowded into the spring, making the season a phenomenal one in every way. Now, however, the trade not unwillingly accept the coming season of repose.

It must not be supposed from what I have said, that trade is remarkably dull; on the contrary, the business now doing far exceeds that for the same period in past years; only, though city trade is still more than fair, there has been a marked falling off in the bulk of business during the past few weeks.

Mr. Lyon, of Lyon & Healy, goes East shortly for the purpose of buying his annual stock of Steinway pianos. The house has found that it must purchase from Steinway during the dull summer months, or there is great danger of being left in the lurch when the goods are wanted.

Despite the season, W. W. Kimball manages to keep going "under full steam." The fact is, my friend Mr. Kimball always has something new and good with which to tempt the fancies of the musical world. "Hence the result." The latest is his patent mouse protector for cabinet organs. Mr. Curtiss, of Root & Sons, sails for Europe in a short time. He has been so crowded with business during the past few months, that he absolutely requires a rest. He expects to return, renewed in vigor, to his desk ere fall.

An amusing bit of correspondence, between a prominent house dealing largely in band instruments and an employee of an Eastern organ manufacturer, has been handed me. The trade will appreciate the humor, so I give an abstract. First runs thus:

Would you not like to buy an organ? It is a — organ I would like to have a mear drum but do not know how to get one. I am working for — & if I can trade an organ for a drum why he will give me the drum he is so good that why please send catalogue of your Drums at once to me his instruments are warranted for 6 years of course it will not hurt to tell me weather you will or not but I should like to have a drum very much & it is a good chance to get an organ quite cheap I enclose you one of his circulars and you can select your organ also a stamped envelope to return an answer please let me hear from you at once.

In reply the Chicago house said that, though the make of organs offered is not well patronized in the West, the drums inquired after are beautiful, and the best every way, "indeed cannot be beat;" and as an accommodation to its correspondent the house would send him one of its finest drums in exchange for an organ, mentioning the number.

The Eastern correspondent then wrote back, asking the price of the drum and what the balance would be.

The firm replied that the exchange was to be even, each to pay express charges on receipt of goods.

The following is the reply, steeped in a sarcasm that will be appreciated:

Dear Sir: I would like to know what you take us for out East here to be Fools (with a capital F.) or people that do not know any thing if you do you will find out differently. As I said before that I would like to have one of your Drums. But do not want you to think that we are Fools enough to trade a \$125.00 Organ for a \$20.00 Drum and please do not forget it I did not think that you took us for either one of those mentioned at top of this letter. Two persons was talking of purchasing Drums but you have acted different and I think that I shall do all in my power against you. Please send me you Photograph of each of you so I can see what kind of persons you look like.

And since that day, they do not speak! G. B. H.

### Montreal Trade Notes.

[FROM OUR REGULAR CORRESPONDENT.]

MONTREAL, P. Q., May 28, 1881.

TRADE in Montreal, like all other large centres of commerce, depends on the weather, and we have had a touch of summer here for the past week, so that there are but few buyers among the piano dealers, though last week was quite lively for some. The principal topic now with all is the London disaster, in which some two hundred and fifty lives were lost, among them several prominent Montrealers.

Prominent among music and musical instrument dealers is Henry Prince, who has a large store with the New York Piano Company, and who has been connected with the music trade some twenty-five years. Mr. Prince is the Dominion agent for the Courtois cornet and several of the best makers of band instruments.

We have in Montreal one of the youngest pipe organ builders, I think, there is in America, Ernest Demarais. Seeing a notice in an evening paper, your reporter called on Mr. Demarais, who, by the way, is only twenty-one, and found him busy at work on a single manual organ. The work on the whole was very good, and reflects great credit on the enterprising young man.

De Jondre & Co. are very busy fitting up the new Albert Hall, and it certainly makes one of the finest in the city. It will be opened next week, and then I can give a better opinion of its acoustic quality, etc. F. J. B.

### Jardine & Son.

IT is not necessary to give a detailed history of the king of instruments, in order to say wherein the above builders excel. They have had a true and large success, and stand to-day in the foremost rank of American organ builders.

Mr. Jardine, senior, was quite early taught the fundamental principles of organ building in the establishment of Flight & Robson, well known builders in Europe, almost half a century ago. He (Mr. Jardine, senior) has been erecting organs in this city for a period of nearly fifty years. He was the first to bring into use here the combination movement, reversible pedals and couplers, his own pneumatic and vacuum pallets, which he says are now generally used by the London organ builders, who accredit him with the invention, and assert it to be one of the chief modern improvements. Mr. Jardine, Sr., was the first to employ projecting or overhanging keys, now generally adopted everywhere. Also diagonal draw-stops, arranged in steps, radiating and curved pedals, as well as the important improvements of reversed bellows ribs, which is a remedy for variableness of wind caused by unsteady blowing. He was the first to introduce from Paris the now well known novelties and improvements, the Vox Celeste or Angelica, the Clariana, Flute Harmonique, Flute à Pavillon, Viole de Gamba, and the Vox Humana in its most perfect form, free from the usual unpleasant nasal quality; also the Doleau, the French tremolo, etc.

Mr. Jardine first adopted in America the system of tuning in equal temperament, as also the mathematical and scientific scales of pipes of Professor Töpfer, and the simplification principle of the Abbé Volger. In this last, the action goes direct from the keys to the wind-chest valves, which causes a quicker articulation, and remains longer in order and tune than when instruments are made on the usual complicated principle.

Jardine & Son are connected with several of the most European organ builders, from whom they receive information of every new improvement.

Edward Jardine has a thorough knowledge of the instrument, and is considered a very good organist.

The workmen employed by this firm have both skill and experience, every department being thoroughly well overseen by a competent foreman. Some of the largest instruments now in America have been built by Jardine & Son, and have given the greatest satisfaction. They have a perfect legion of testimonials from the best organists and judges in the land. The factory is on Thirty-ninth street, between First and Second avenues.

Organs for churches in every State in the Union have been built by this old pioneer house, and remain good and sound up to this time.

They have built organs for the cathedrals in New York, Pittsburg, Mobile, etc., and have sent organs for churches to every part of the world—Mexico, West Indies, South America, etc., etc. They are bound to be abreast, if not ahead of the times.

### Steinway & Sons Threatened with a Strike.

LAST Thursday afternoon, as Wm. Steinway was sitting in his office busily engaged in writing, he was not a little surprised to receive a notification from his workmen in the Astoria factory, who number some three hundred, that if he did not immediately discharge a man who was working with them, whom they termed a "scab," they would all leave the factory immediately and go on strike. They demanded the discharge of the man on two grounds—first, because he refused to pay an assessment of \$1 imposed upon him by the Union for the support of Gabler's strikers, and secondly, because he called them opprobrious names, such as "Dutchmen," &c., he being an American himself.

Mr. Steinway informed the committee of three that he would come over to the factory on Saturday and hear both sides of the case; that if the man had been calling them names without any provocation on their part he would put a stop to it or discharge him. Accordingly on Saturday Mr. Steinway went to Astoria, and sat in judgment upon the great and momentous question of who struck first. When called before this tribunal the culprit, who, it was alleged, had so grievously maligned his three hundred associates, declared on his word and honor that the others had thrown the first stone; that they had used obscene epithets and had called him vile names—in short, a "scurvy scab." He said further that the strikers did not spend the money they received from the Union on their families, but loafed around the corners and spent it for beer. He was not a member of the Union and didn't want to be, and he didn't propose to pay any more fines to that institution—not if he knew it.

Mr. Steinway, after hearing both sides, decided that the man was a free-born American citizen, living in a free country, and had a right to do as he pleased with regard to paying out his money. He therefore refused to discharge him on that ground.

"With regard to the other charge," said Mr. Steinway, "I don't allow any man in my factory to call another one names. Therefore, if you insist on this man's discharge, I shall also discharge all those who have called him a 'scab' and other names of the sort." This decision on Mr. Steinway's part fell like a thunderbolt among them, and they threatened to strike immediately. "All right," replied Mr. Steinway, "if

you do, just make it permanent, because I shall close up the factory for all summer." The men held a meeting on Monday, and on Tuesday they quietly returned to work, and Mr. Steinway has heard nothing further from them.

### The Duty of Hammer-felt.

THE Secretary of the Treasury has addressed the following communication relating to the duty on hammer-felt to the collector of customs at the port of New York:—

The department is in receipt of your letter of the 5th instant, further relating to the appeal [752 g] of Richard Ranft from your decision assessing duty at the rate of 50 cents per pound and 35 per cent. ad valorem on certain so called hammer-felt, imported into your port per Mosel and Neckar, in January and February last. It now appears that the merchandise consists of a felt fabric, in sheets about 38 inches square, and of graduated thickness, which is intended for use in the manufacture of piano hammers. Your former report in the case, on which department's letter of the 23d ultimo was, in part, based, erroneously assumed that the goods in question were the completed hammers, owing possibly to the fact that a sample of the hammers, and not of the felt, was submitted for inspection. There is no doubt but that the felt is not, in the condition in which it is imported, a complete indispensable part of a musical instrument, but simply one of the materials from which such part is manufactured. The department therefore decides that such felt does not come within the ruling [Synopsis 4453] as to musical instruments and parts thereof, but that it is dutiable at the rate of 50 cents per pound and 35 per cent. ad valorem, as a manufacture of wool. Department's letter of the 23d ultimo, having been based upon an erroneous conception of the facts will be considered as withdrawn. Your decision is affirmed.

### Exports and Imports of Musical Instruments.

[SPECIALLY COMPILED FOR THE COURIER.]

EXPORTATION of musical instruments from the port of New York for the week ended May 28, 1881:

TO WHERE EXPORTED.	ORGANS.		PIANO-FORTES.		MUS. INSTRS.	
	No.	Value.	No.	Value.	Cases.	Value.
Liverpool.....	1	\$1,560	1	\$250	.....	.....
Porto Rico.....	1	460	1	200	.....	.....
British Australia.....	3	100	1	200	.....	.....
British Poss. in Africa.....	1	238	2	725	.....	.....
Hamburg.....	1	66	2	600	.....	.....
Bremen.....	39	3,100	.....	.....	.....	.....
London.....	.....	1	500	.....	.....	.....
Glasgow.....	.....	.....	.....	.....	4	\$220
Havre.....	80	\$5,518	8	\$2,575	4	\$220
Totals.....	80	\$5,518	8	\$2,575	4	\$220

\* Organ materials.

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No. 236,830. Keyboard Attachment for Musical Instruments.—Francis E. Moore, New York, N. Y.

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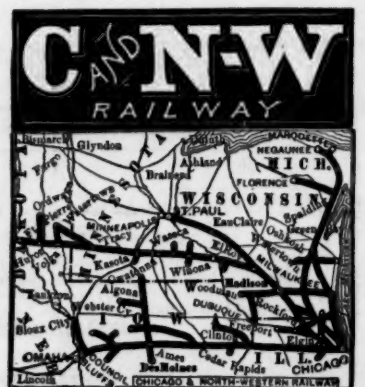
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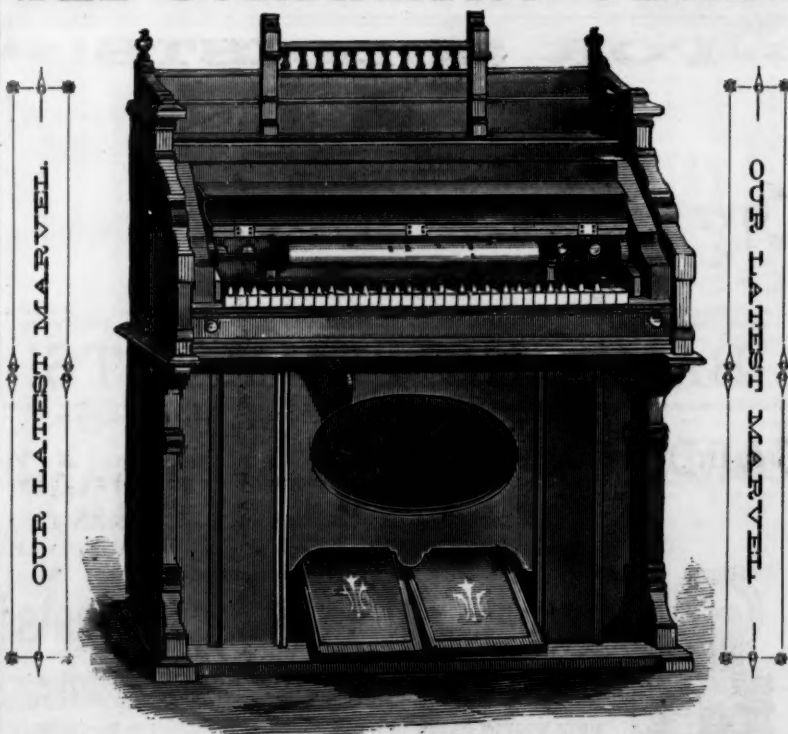
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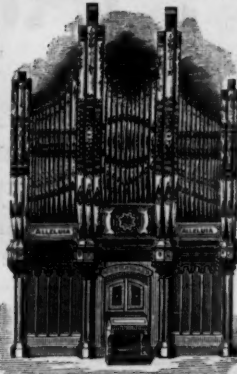
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